

# LOCUS

THE NEWSPAPER OF THE SCIENCE FICTION FIELD

## 1999 Hugo Awards!



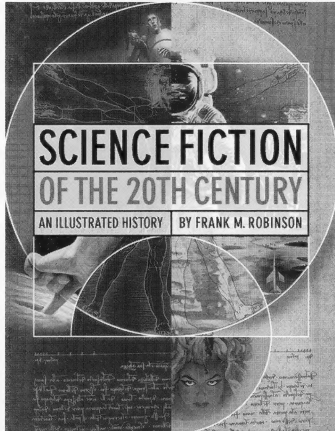
Hugo Awards Winners & Acceptors: Michael Jordan for *The Truman Show*, Becky Thomson for *Bea*, Eggleton, Bruce Gillespie for Thomas M. Disch, Karen Pender-Gunn for Ian Gunn, Marianne Jablon for *Locus*, Anne Lesley Groell for Connie Willis, Charles N. Brown for *Locus*, Dave Langford, Candas Jane Dorsey for Nalo Hopkinson, Jack Dann for Gardner Dozois and Michael Swanwick, Yoshio Kobayashi for Bruce Sterling, Jeremy G Byrne for Greg Egan.

## Maureen F. McHugh: Family Matters

Also in this issue:

- Interview with Katie Waitman
- Complete Hugo Voting Results
- Hugo Ceremony Report
- And Much, Much More!





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**TABLE OF CONTENTS**  
October 1999 Issue 465 Vol. 43 No. 4  
32nd Year of Publication 21-Time Hugo Winner

## MAIN STORIES

1999 Hugo Awards Winners/9 Aussiecon Three Report/9  
HarperCollins/Avon Reorganization Announced/10 Hasbro Buys Wizards/10  
DC May Lose Superman Rights/10 1998 Chesley Awards Winners/10  
Dragons Take Flight/11 CBS Joins Viacom/11

## THE DATA FILE

Smithsonian/WSFA SF Seminar/11  
Subterranean Signs Lansdale/11  
Clarion West 2000 Announced/11 Awards/11  
International Awards/65 Announcements/65  
Bookstore News/66 Readings & Signings/66  
Worldcon Update/66 Magazine News/66 Financial News/66

## INTERVIEWS

Maureen F. McHugh: Family Matters/6  
Katie Waitman: Outsider's World/8

## SPECIAL

1999 Hugo Awards Ceremony/30  
Complete Hugo Voting/32

## INTERNATIONAL

SF Celebrates the Last Eclipse/35  
SF in Japan/38

## OBITUARIES

James White/62 James White: An Appreciation by John Kenny/62  
David Karp/62 [John] Andrew Keith/62

## LISTINGS

Conventions/40 Magazines Received: August/44  
Books Received: August/45 British Books: July/55  
Bestsellers/60 Photo Listing/69 Index to Ads/69

## COLUMNS & DEPARTMENTS

People & Publishing/12 Editorial Matters/63

## LOCUS LOOKS AT BOOKS

Distillations: Short Fiction  
Reviews by Mark R. Kelly / 15  
Analog 9/99; Playboy 9/99; Asimov's 9/99.

Reviews by Gary K. Wolfe / 17  
Centaurus: The Best of Australian Science Fiction,  
David G. Hartwell and Damien Broderick, eds.; *Strange  
Constellations: A History of Australian Science Fiction*,  
Russell Blackford, Van Ikin, and Sean McMullen;  
The Best from *Fantasy and Science Fiction: The  
Fiftieth Anniversary Anthology*, Edward L. Ferman  
and Gordon Van Gelder, eds.; *The Silk Code*, Paul  
Levinson; Tamsin, Peter S. Beagle; *Fantasy and Horror:  
A Critical and Historical Guide to Literature, Illustration, Film, TV, Radio, and the Internet*, Neil  
Barron, ed.

Reviews by Faren Miller / 21  
Mr. X, Peter Straub; Tamsin, Peter S. Beagle; On  
Blue's Waters, Gene Wolfe; See Dragon Hair, Storm  
Constantine; World's End, Mark Chadbourne; 999:

New Stories of Horror and Suspense, Al Sarantonic,  
ed.; *SHORT TAKES: Antique Futures: The Best of  
Terry Dowling*, Terry Dowling.

Reviews by Russell Letson / 23  
A Good Old-Fashioned Future, Bruce Sterling; *The  
Martians*, Kim Stanley Robinson.

Edward Bryant / 25  
New Stories of Horror and Suspense, Al  
Sarantonic, ed.

Short Reviews by Carolyn Cushman / 27  
A Civil Campaign, Lois McMaster Bujold; *World's  
End*, Mark Chadbourne; *Ties of Power*, Julie E.  
Czerneda; *Gardens of the Moon*, Steven Erikson; *The  
Heart of Myrial*, Magpie Furey; *Rhapsody*, Elizabeth  
Haydon; *The Stone and the Maiden*, Dennis Jones;  
*The Thief's Gamble*, Juliet E. McKenna; *The Radon  
File*, Denise Vitola.

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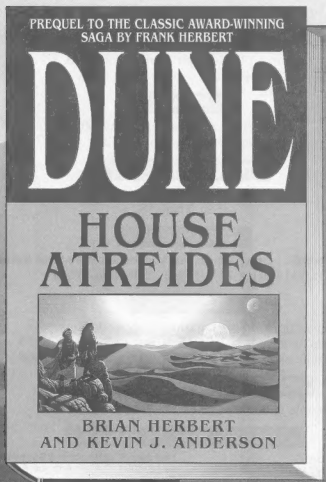
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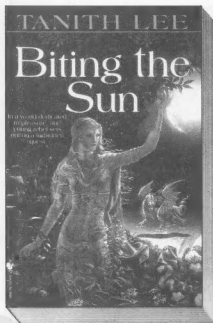
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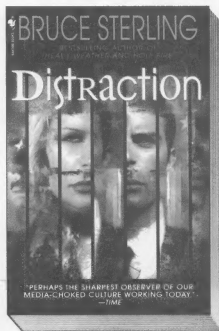
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Explore the mindbending work of Bruce Sterling ...



# Maureen F. McHugh: Family Matters

Maureen F. McHugh was born February 13, 1959. She grew up in Loveland OH (a town near Cincinnati), and received a B.A. from Ohio University in 1981, where she took a creative writing course from Daniel Keyes in her senior year. After a year of grad school there, she went on to get a master's degree in English Literature at New York University in 1984. After several years as a part-time college instructor and miscellaneous jobs in clerking, technical writing, etc., she spent a year teaching in Shijiazhuang, China. It was during this period she sold her first story – under a male pseudonym. “All in a Day’s Work” appeared as a *Twilight Zone* First by one Michael Galloglach in August 1988, with a photo of McHugh posing as a man!

She married Bob Yeager in 1992, the same year as her first novel, *China Mountain Zhang* appeared; it was a Hugo and Nebula nominee, and won the Tiptree Award. *Half the Day Is Night* came out in 1994, and *Mission Child* in 1998.

“Since we last talked in 1993, I became a stepmother. My stepson is now 14. He was seven when I got him. It was the most difficult thing I’ve ever done in my whole life! The result was that *Mission Child* started with the loss of family and eventually worked toward attempting to find place and family; the novel I’m working on now, *Nekropolis*, is about the effect of one person’s decisions on family.

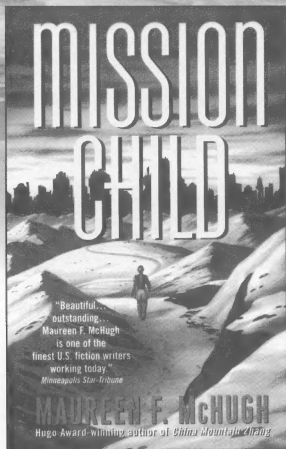
“I married Bob Yeager in 1992, when Adam was seven years old – my husband had full custody. Being a writer is a really selfish activity. You don’t eat books, you don’t use them to build houses. Writers do not produce a basic need. A book is a luxury and writing is, in some odd ways, a very selfish thing. I worked full time before I met my husband, and wrote and had normal friendships. But when I got married, raising a child, and developing a relationship with my husband – you get married because you like each other, and then you figure out how this serious business of partnership is going to work – made me a year late on *Half the Day Is Night*. And I think the novel suffered for the lack of energy I could bring to it.

“There were a couple of years where I wrote very little at all, and what I wrote took a very long time, and I think it’s because I was coming to terms with understanding life in a way I never had before. Nothing I’ve ever done in my life is as demanding as parenthood. You basically get one shot at pulling it off. It’s a very long-term project, and if you screw up, the consequences are on your soul. Adam came with some problems, but now, at 14, he’s a 4.0 student, and he’s written a short story with me. He wrote the story, and I sat and teased the ideas out of him, so the story couldn’t have been written without me, but it wasn’t my story at all. He’s a math person as well as a language person, he’s bright, he’s fun, he’s gifted, and that means that staying ahead of him is nearly impossible!

“When he came to me, he had a lot of issues, not the least of which was me. He and his

*Continued on page 67*

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"McHugh makes an alien world and an imagined society feel compellingly real, and uses this setting to say something significant about being human."

— *Cleveland Plain Dealer*

"No one in the field does a better job of building interesting characters imbedded in exotic cultures than McHugh at her best, and she is certainly in high form here."

— *St. Petersburg Times*

"An epic map of voice meeting voice, world meeting world—tragic, heartfelt, and vibrant with life."

—Jonathan Lethem

"I know of no writer who is more deft, more dazzling, or more dangerous to read."

—Karen Joy Fowler

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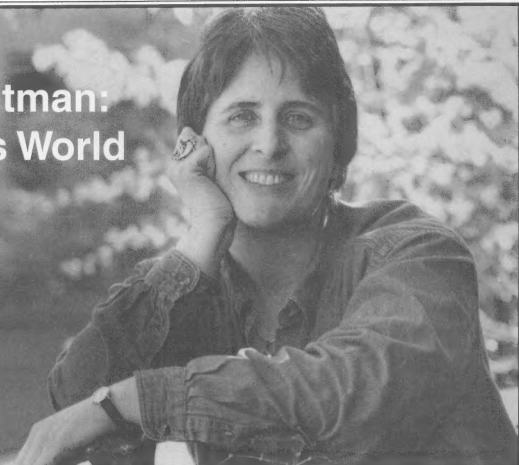
"McHugh's pacing is so magisterial, her main character so engaging, her style so elegantly muted, that we find ourselves immersed in the unfolding epic of her world."

— *Locus*

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# Katie Waitman: Outsider's World



Katie Waitman was born October 24, 1956 in Palo Alto, California. ("My full name is Katharine Lura Waitman, but I use Katie all the time. It has a sort of zip to it. 'Kate the Shrew,' 'Good Mistress Kate,' that sort of thing.") When she was a child, the family moved to the Los Angeles area, where her father was an aerospace engineer and her mother taught preschool. After attending schools in Glendale, she went to UCLA, and she graduated in 1974 with a degree in English. She has worked at the University of Southern California, first in the Medical School, then in the law department as a legal department secretary. Her first novel, *The Merro Tree*, appeared in 1997, and her second, *The Divided*, in 1999.

"With science fiction, it's very much the possible alternatives to things we know—things that could indeed be so and may prove to be so—and the stories are based on the speculations of how things could indeed be. Whereas with fantasy, the world, although it may have its own integrity, has things that will defy the laws of physics, or perhaps things that just seem to be possible. Where I think there's overlap is that in neither case, not even in a science fiction one, are you really sure. There's the mystery. You could be totally wrong. There could be things that 'can't be dreamt of in our philosophy,' as it were.

"I would say *The Divided* is a science fiction/fantasy blend, because it partakes of elements of both. I have a kind of character called the *jo*, sort of like imps or genies or fairies. I think of them as a form of parasite, feeding off the energy of other people's memories, so I came up with a somewhat rational description of them. They are the native intelligence on this world,

but have an impish quality that resembles characters you're more likely to see in fantasy. I don't think that's necessarily a problem. These things can coexist.

"My focus has always been more on the cultural aspects of these different beings interacting with each other. That was true of *The Merro Tree* too. But in *The Merro Tree*, the main character was a performer,

rather than a scientist or an explorer or someone who just suddenly finds himself thrust into an unusual situation. He was part of an interworld society, one of the people living in a particular future, driving the car rather than being the mechanic. What I'm most interested in are the cultural ramifications of the different species, different worlds running into each other, and I find them allegorically referring to things that we do here.

"I will admit to being a romantic, indulging in a bit of wish fulfillment, but *The Divided* is definitely a darker vision than *The Merro Tree*. Things do not always turn out well, and the choice is very much a devil's choice. The main character, Sekme, has been fighting in a war that's been going on for 5,000 years. It is the basis of their culture. Their economic basis is the exploitation of this other group that they don't consider fully human. They have to keep them in check by periodically beating them back.

"I actually came to science fiction rather late, in my 20s. Most people start reading science fiction when they're 12 or 13 and they

glom onto it. It meets things that are happening in themselves, usually with adolescence. At that time, I was reading *Kidnapped* or Dickens, the classics, things that kind of swashbuckled. Fantasy too, but not heavily

*Continued on page 68*

# 1999 Hugo Awards Winners

## BEST NOVEL

**To Say Nothing of the Dog**, Connie Willis  
(Bantam Spectra)

## BEST NOVELLA

"Oceanic", Greg Egan (*Asimov's* 8/98)

## BEST NOVELETTE

"Taklamakan", Bruce Sterling  
(*Asimov's* 10-11/98)

## BEST SHORT STORY

"The Very Pulse of the Machine"  
by Michael Swanwick  
(*Asimov's* 2/98)

## BEST RELATED BOOK

**The Dreams Our Stuff is Made Of:**  
**How Science Fiction Conquered the World**,  
Thomas M. Disch (Free Press)

## BEST DRAMATIC PRESENTATION

*The Truman Show* (Paramount)

## BEST PROFESSIONAL EDITOR

Gardner Dozois

## BEST PROFESSIONAL ARTIST

Bob Eggleton

## BEST SEMIPROZINE

*Locus*, edited by Charles N. Brown

## BEST FANZINE

*Ansible*, edited by Dave Langford

## BEST FAN WRITER

Dave Langford

## BEST FAN ARTIST

Ian Gunn

## JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER (NOT A HUGO)

Nalo Hopkinson

See page 30 for a report on the presentation.  
See page 32 for complete Hugo voting.

## Aussiecon Three Report

Aussiecon Three, the 57th World Science Fiction Convention, and the third to be held in Australia, took place September 2-6, 1999 at the Melbourne Convention Centre and the Centre on the Yarra Hotel, Melbourne, Australia.

The convention drew an attendance (subject to revision) of 1872, including 192 day attendees. It was certainly uncrowded, and was the smallest worldcon since Aussiecon in 1985 (1,600), which was then the smallest worldcon since Aussiecon in 1975 (606 attendees). There were, surprisingly, even fewer American SF writers here than at the two previous smaller Aussiecons.

The location, on the Yarra River, was excellent. There were plenty of places to explore across the river – including the casino, as well as in the downtown area. The convention center, with the attached main hotel, was roomy and uncrowded – and the elevators worked!

Main Guest of Honour Gregory Benford was all over the conven-

tion and the program, appearing on nearly a dozen items. Fan Guest of Honour Bruce Gillespie also appeared frequently, including talking about deceased Guest of Honour, the late George Turner, who was the subject of several panels and talks. Special guest J. Michael Straczynski did not arrive until Friday, due to

plane trouble, but certainly had the most crowded items, with the largest signings and audiences for his talks – probably more than the Hugo Ceremony! Another special guest, Hideaki Anno of Japan, did not attend because of illness.

The Hugo ceremony (see page 30) came off smoothly and efficiently, although, alas, few winners were actually present. It was a big year for stand-ins. The audience was also small – probably not more than 500.

To no one's surprise, San Jose, running only against a nonserious Roswell, New Mexico bid, easily won the right to put on the 2002 Worldcon, amassing a beastly 666 votes to Roswell's 120. The 60th World SF Convention, to be called ConJosé, will be held Thursday, August 29 through Monday, September 2, 2002, at the San Jose McEnery Convention Center, and four nearby connected hotels. Guests of Honor will be Vernor Vinge, David Cherry, and Bjo & John Trimble. Tad Williams will

*Continued on page 64*



Melbourne Convention Centre

## HarperCollins/Avon Reorganization Announced

HarperCollins announced, on September 21, the new publishing structure incorporating William Morrow and Avon, recently acquired from Hearst.

The HarperCollins General Books Group, formerly the HarperCollins Adult Trade Division, will be headed by Cathy Hemming, President and Publisher (formerly Executive Vice-President and Publisher) reporting to CEO and HarperCollins President Jane Friedman. Hemming will have two senior executives reporting to her: Michael Morrison, Executive VP and Group Publishing Director (formerly Senior VP and Associate Publisher) and Brian Murray, Senior VP and Managing Director (formerly VP Finance and Publishing Operations).

HarperCollins General Books will consist of four groups: HarperTrade, Morrow/Avon, HarperInformation, and HarperSanFrancisco.

The Morrow/Avon people are scheduled to move to the HarperCollins offices at 10 East 53rd Street by October.

In the reorganization, 74 people have lost their jobs. Those involved, directly or indirectly, with SF include: **John Silbersack**; head of the recently formed HarperEntertainment, former head of HarperPrism (which he founded), former head of SF at Warner, former head of Roc (which he founded). Silbersack started in SF in 1978 with Berkley. HarperEntertainment will now be part of Morrow/Avon.

**Lou Aronica**; Publisher of Avon, former Publisher of Berkley, former Publisher (and founder) of Bantam Spectra.

**John Douglas**; Executive Editor of HarperPrism, former editor of Avon SF, former editor of Timescape and Pocket SF.

**Jamie Blackman**; Assistant Editor of HarperPrism. HarperPrism has been disbanded, with Avon Eos taking over the complete SF line.

Other editorial personnel fired include Esther Sung, assistant to John Silbersack; Richard Miller, former assistant to John Douglas (left voluntarily); Paul McCarthy, Clive Barker's editor; Michael Murphy, Publisher of Morrow; Rob Weisach, head of his own imprint. Michael Greenstein, former President of Avon, will serve as a consultant.

Morrow/Avon will include five imprints: William Morrow, with Lisa Queen continuing as VP, Associate Publisher and Editorial Director; Avon, with two major mass-market lines, Avon and HarperTorch (formerly HarperPaperback) and two other imprints: Eos, and HarperEntertainment.

Jennifer Hershey has been promoted to VP, Associate Publisher, and Editor-in-Chief, overseeing all four lines, and will report directly to Cathy Hemming.

The SF imprint, Eos (now incorporating HarperPrism titles) will be run by Jennifer Brehl with Associate Editor Diana Gill and Editorial Assistant Clarissa Hutton. Andy Heidel will continue to handle publicity for Eos and the other Avon imprints.

HarperTrade has seven imprints including HarperCollins, Perennial, Ecco Press, Quill, HarperAudio, etc. Cathy Hemming will run HarperCollins directly with

*Continued on page 64*

## Hasbro Buys Wizards

On September 9, 1999, Hasbro, among the world's largest toy companies, agreed to purchase Wizards of the Coast for \$325 million, subject to an audit of Wizards' net assets at closing. Hasbro says Wizards' operations will not be changed, and business will continue as usual in Seattle, Washington. Peter D. Atkinson, the President and CEO at privately held Wizards of the Coast, will continue in that position and join the Senior Operations Council at Hasbro.

According to the press release on both the Hasbro and Wizards' websites, over two thirds of Wizards of the Coast shareholders have agreed to vote for the merger at the September 30 shareholders meeting. A Wizards IPO, originally planned for last year, was put off while Wizards took over TSR. Rumor has it that pressure from the shareholders looking for a return on their investment helped fuel the deal.

Hasbro owns the toy rights to *Star Wars* for which it gave Lucasfilm both cash and shares, making Lucas a part owner. Although the toys have done well, the rumor is that they're not the blowout success Hasbro needed. This may be reason for the company to seek out an immediate moneymaker. In this case, Wizards of the Coast.

In addition to the Magic: The Gathering franchise, Hasbro also acquires the currently hot Pokemon

*Continued on page 64*

## DC May Lose Superman Rights

DC Comics may have lost half of its Superman rights as of April 15, 1999 according to documents filed with the Copyright Office in Washington DC on April 15, 1997. These rights were terminated by Jerry Siegel's widow, Joanne

Siegel, and daughter, Laura Siegel Larson, through a loophole in copyright law similar to the one used by Robert A. Heinlein's widow Virginia Heinlein in reclaiming various rights. This loophole allows an author's direct de-

scendants to challenge existing rights under certain conditions. Since Joe Shuster left no direct heirs to challenge this original agreement, DC Comics will retain his half of the rights.

*Continued on page 64*

## 1998 Chesley Awards Winners

The 14th annual Chesley Awards were presented by the Association of Science Fiction and Fantasy Artists Friday, August 27th, at Conucopia/NASFiC 1999, in Anaheim, California. These awards, named for the noted astronomical artist Chesley Bonestell, were established in 1985 by the Association of Science Fiction & Fantasy Artists (ASFA) "as a means for the SF and fantasy art community to recognize individual works and achievements during a given year." This year, for the first time, product and gaming-related art was also recognized.

### Best Cover Illustration - Hardcover

Kinuko Y. Craft (*Song for the Basilisk*, Patricia A. McKillip (Ace))

### Best Cover Illustration - Paperback

John Jude Palencar (*Tales of the Cthulhu Mythos*, Anon., ed. (Del Rey))

### Best Cover Illustration - Magazine

Bob Eggleton (*F&SF* 5/98)

### Best Interior Illustration

Brian Froud (*Good Faeries/Bad Faeries*, Brian Froud (Simon & Schuster))

### Best Unpublished Illustration - Monochrome

Beryl Bush ("Bottom & Titania", black chalk)

### Best Unpublished Illustration - Color

Marc Fishman ("Salvation", oil)

### Best Three-Dimensional Art

Lisa Snellings ("Short Trip to October", mixed media)

### Best Product

Donato Giancola, ("Archangel", Magic card package art)

### Best Gaming Product

Todd Lockwood ("DragonLance Classics 15th Annual Game Module")



Winners & Accepters: Lisa Snellings, Marc Fishman, Wilma Meier, Jane Frank, Bob Eggleton, Thes Glas, Todd Lockwood, Laura and Frank Kelly Freas (MCs)

### Best Art Director

Arnie Fenner & Cathy Fenner (Spectrum Design & Underwood Books)

### Award for Artistic Achievement

Bob Eggleton

### Award for Contribution to ASFA

Jeff Watson



## Dragons Take Flight

Anne McCaffrey's long running "Dragonriders of Pern" series will be making its way onto TV screens in Fall 2000. The series will loosely follow the books and blend live action with digitally animated dragons. The show is expected to center around Lessa, F'lar, F'nor and Jaxom and take place at the time of the Ninth Pass. The Dragonriders first made their appearance in "Weyr Search" (Analog 10/67). McCaffrey won the Hugo for that story, and in 1968 the first Dragonrider book, *Dragonflight*, was released by Ballantine.

Anne McCaffrey has been keeping a close eye on the production, saying, "I've been to Toronto and watched some of the demonstration being made. And, by golly, I've sat on a dragon saddle, too."

The series was co-developed by Alliance Atlantis in association with Zynopto Teo, which acquired the rights in 1996. Alliance Atlantis will be producing the series.

"I have every confidence in Eric  
*Continued on page 65*

## CBS Joins Viacom

In a deal announced on September 7, 1999, Viacom, Inc. will purchase CBS. This will make the new Viacom the third largest media conglomerate in the world, behind Time Warner (\$26.8 billion) and Walt Disney (\$22.9 billion). The fourth largest, and the one in which publishing plays the largest part, is News Corp. (\$13.6 billion), owner of HarperCollins. Viacom owns Simon & Schuster, as well as Paramount Pictures, Blockbuster Video, and an alphabet soup of cable channels including MTV, VH1, Showtime, and Nickelodeon, among others.

Under the deal, CBS shareholders will convert their existing CBS shares to Viacom shares. This tax-free exchange will give each CBS shareholder 1.085 shares of Viacom class B stock for each CBS share they hold. At a September 3, 1999 closing price of \$45.06 per Viacom class B share, the CBS shares would be worth \$48.89 each. This sets the value of the total deal at \$80 billion.

CBS Chairman Mel Karmazin, who will become president and COO of Viacom under CEO Sum-

*Continued on page 64*

## The Data File

**Smithsonian/WSFA SF Seminar** • William Gibson will speak and John Clute will moderate at a two-day seminar on Writing Science Fiction to be held October 22-23, 1999 by the Smithsonian Institute's continuing education program, the Smithsonian Associates, in conjunction with the Washington Science Fiction Association (WSFA). Scheduled panelists include authors Roger MacBride Allen, Catherine Asaro, Ann Crispin, Elizabeth Hand, Eric Kotani, and Michael Swanwick, plus editors Gardner Dozois, David Hartwell, Betsy Mitchell, and *Washington Post Book World* writer/editor Michael Dirda. Enrollment is \$130.00; members of the Smithsonian Associates, WSFA, or other local SF clubs get a reduced rate of \$85.00. For information contact the Smithsonian Associates at 202-357-3030, or their web site: [www.si.edu/tsa.com/writingsci.htm](http://www.si.edu/tsa.com/writingsci.htm); for information on WSFA see [www.wsfa.org](http://www.wsfa.org) or call club secretary Samuel Lubell at 201-468-7744.

**Subterranean Signs Lansdale** • Joe R. Lansdale signed a long-term contract with specialty publisher Subterranean Press for a mid-five-figure advance. The contract includes several more volumes in "The Lost Lansdale" series, among them previously unpublished novel *Blood Dance*, collection *For A Few Stories More*, and the third volume of his "Drive-In" books. Subterranean's publisher, William Schafer, said, "Joe's been one of our strongest supporters from the beginning. This long-term deal will give us a solid core around which to build our line."

**Clarion West 2000 Announced** • Instructors for Clarion West Writers Workshop, June 18-July 28, 2000 in Seattle WA, will be John Crowley and Paul Park (team teaching), Geoff Ryman, Candace Jane Dorsey, Pat Murphy, David Hartwell, and Carol Emshwiller. Deadline for applications is April 1, 2000. Only 17 students will be selected. For further information, contact Clarion West, 340 Fifteenth Ave. East, Suite 350, Seattle WA 98112; website: [www.sff.net/clarionwest](http://www.sff.net/clarionwest)

**Awards** • The Libertarian Futurist Society presented the 1999 Prometheus Award and Hall of Fame award on August 27, 1999 at NASFiC. The Prometheus Award (consisting of a gold coin and plaque) went to John Varley's *The Golden Globe* (Ace). Varley was not

present, but sent an amusing acceptance speech. The Prometheus Hall of Fame award went to *A Planet for Texans* (aka *Lonestar Planet*) by H. Beam Piper & John McGuire (1958). Jerry Pournelle accepted the award on behalf of the late Piper.

The 1998 Sidewise Awards were announced at Aussiecon Three in Melbourne, Australia on September 4, 1999. The award for Best Long Form Alternate History went to *Making History*, Stephen Fry (Hutchinson 1996; Random House 1998); Best Short Form Alternate History was "The Summer Isles", Ian R. MacLeod (*Asimov's* 10-11/98). No Special Award was given. Nominations for the 1999 Sidewise awards are open until March 31, 2000. Stories and books should be sent to all six judges: for names and addresses see *Locus* 6/99, or the award website, which also lists currently nominated works: [www.uchronia.net/sidewise/](http://www.uchronia.net/sidewise/) For further information, contact Steven H. Silver, 3084 Antelope Springs Road, Northbrook IL 60062-3343; [shsilver@sfsite.com](mailto:shsilver@sfsite.com)

The 1999 Golden Duck Awards honoring children's science fiction were presented Aug. 27, 1999, at the NASFiC in Anaheim CA, as well as at the Worldcon the following week. The award for Middle Grade fiction went to the "Star Wars: Young Jedi Knights" series by Kevin J. Anderson & Rebecca Moesta (Berkley Boulevard). The Hal Clement Young Adult Award went to *Alien Dreams* by Larry Segreff (Baen). The prize for Illustrator went to Emma Chichester Clark for picture book *Noah and the Space Ark*, written by Laura Cecil (Lerner). An award for Special Contribution went to Garth Nix for promoting excellence in Australian children's SF literature.

The Science Fiction Poetry Association presented its first Grand Master Poet award to Bruce Boston for outstanding poetry, as well as for winning the most Rhysling Awards from 1985 to the present. The 1999 Rhysling Awards: Best Long Poem: Bruce Boston, "Confessions of a Body Thief"; Best Short Poem: Laurel Winter, "egg horror poem".

Borders Books and Music has announced the winners of its second annual Original Voices Awards for innovative and ambitious books. For fiction, the winner is José Saramago for *Blindness* (Harvill; Harcourt Brace); the award for non-fiction went to Tony Horwitz for non-genre *Confederates in the Attic*. A special honorary award for YA fiction went to J.K. Rowling

*Continued on page 65*



Stephen Baxter wins "Selun" Japanese Science Fiction Award for Translated Work.



Rebecca Moesta and Kevin J. Anderson receive surrogate Golden Duck Award at NASFiC from Hal Clement. The actual award had gone to Australia by mistake.

# People & Publishing

## King Spawns Syndrome

"STEPHEN KING wrist" is a new medical condition discussed by Dr. Rudolf Noble, a San Francisco physician, in the *Western Journal of Medicine*—its symptoms pain in the wrist and weakness in the hand's grasp. After one of his patients complained of these symptoms, Dr. Rudolf Noble learned that "for the previous three nights [she] had been engrossed in the latest Stephen King thriller, a 702-page paperback novel," holding it in her left hand for two to three hours while reading in bed. King granted Noble the permission to use his name for the disorder, but noted "it could just as easily be called James Michener wrist." Treatment? Stop reading for a day or two, and alternate hands when reading weighty tomes!

## Milestones

BETTY BALLANTINE celebrated her 80th birthday September 25, 1999, at the home of David Ballantine and Sylvia Weinberg in Bearsville, New York. She notes she is "somewhat surprised to find myself having reached 80. Feels no different than the past 40 years."

PEGGY RAE PAVLAT, chair of Buccaneer, and JOHN THOMAS SAPIENZA, JR., her vice-chairman, married August 14, 1999, and celebrated by working on Aussiecon. Running conventions used to break up couples, so maybe things are changing.

F. BRETT COX and JEANNE BECKWITH married July 31, 1999, in Barnesville, Georgia. Guests included Michael Bishop, Jack McDevitt, and Paul B. Thompson. Three weeks later, the newlyweds moved to Monroeville, Alabama. Cox joined the English faculty at Alabama Southern College, and Beckwith will be a part-time teacher there. He will also become the Director of the Alabama Center of Literary Arts, while she is a playwright.

CATLIN BLASDELL is the mother of WILLIAM ETHAN BLASDELL, born August 27, 1999. She will be on maternity leave from HarperCollins until January 2000.

LOU & KELLY ARONICA became the parents of ABIGAIL LAYLA ARONICA, May 27,



Betty Ballantine



Michael Cassutt

1999.

Australian author WYNNE WHITEFORD, 83, is in serious condition with a punctured lung, according to the *Worldcon* newsletter.

SF authors DOUGLAS WINTER, PAT CADIGAN, DAVID BISCHOFF, ERIC T. BAKER, and EDO VAN BELKOM are all contributors to *SF Age's* new companion magazine, *Wild Rampage Wrestling*, edited by SCOTT EDELMAN. "It's all fantasy anyway," says the editor.

## Awards

SHAUN TAN won the Children's Book Council of Australia Award for Best Picture Book of 1998 with *The Rabbits* (Lothian), text by John Marsden.

GREG KETTER of Dream-Haven Books & Comics won one of the 1999 Will Eisner Spirit of Retailing Awards, presented at Comic-Con in San Diego/CA in August.

## Books Sold

SHERI S. TEPPER sold completed novel *The Fresco*, a near-future tale about benign aliens visiting Earth, to Jennifer Brehl at Eos via agent Howard Morhaim. Her *Locus* Award-winning *Beauty* was

resold to Malcolm Edwards at Orion.

HOWARD V. HENDRIX sold novel *Empty Cities of the Full Moon* to Ginger Buchanan at Ace in a hard-soft deal, via Chris Lotts of the Ralph Vicinanza Agency.

DIANA WYNNE JONES's *The Year of the Griffin*, sequel to *The Dark Lord of Derkholm*, went to Jo Fletcher at Gollancz/Millennium via agent Laura Cecil.

JAMES P. HOGAN sold an untitled SF novel to Baen via Eleanor Wood.

JANE YOLEN sold collection *Sister Emily's Lightship & Other Stories* to Tor, and *Dear Mother, Dear Daughter*, a book of poetry written with her daughter, HEIDI STEMPLE, to Boyds Mill Press.

MICHAEL CASSUTT sold completed aerospace thriller *Red Moon* to Beth Meacham at Forge via Richard Curtis. In his more famous screenwriting guise, he has adapted Robert Silverberg's "A Sleep and a Forgetting" for the forthcoming NPR radio series *Beyond 2000*, hosted by Harlan Ellison. He is also writing an episode of the Sci-Fi Channel's *Farscape* series.

DAVID WEBER sold a third "Honor Harrington" anthology to Tor Weisskopf at Baen. He also turned in *Ashes of Victory*, the ninth "Honor Harrington" novel.

New author DIANA MARCELAS sold fantasy trilogy "Mother Ocean, Daughter Sea" to Tor for a "high-five-figure" advance, via Richard Curtis.

FRED SABERHAGEN sold a fourth novel in his "Book of the Gods" series to Bob Gleason at Tor via Eleanor Wood.

L. WARREN DOUGLAS sold five(!) SF novels to Baen.



Shaun Tan



Diana Wynne Jones

ELIZABETH HAYDON sold British rights to *Rhapsody* and two sequels to Simon Spanton at Gollancz/Millennium via Octavia Wiseman at Abner Stein, acting for Richard Curtis. The US publisher is Tor.

TANYA HUFF sold an untitled sequel to *Summon the Keeper* to Sheila Gilbert at DAW via Joshua Bilmes.

MIKE RESNICK sold humor-



Sheri S. Tepper

# People & Publishing



Jane Yolen and daughter/co-author Heidi Stemple

ous SF collection **In Space No One Can Hear You Laugh** to Farthest Star for trade paper publication.

**KEITH HARTMAN** sold a sequel to fantasy **The Gumshoe**, the **Witch** and the **Virtual Corpse** to Stephen Pagel of Meisha Merlin via Eleanor Wood.

**NICOLE LUIKEN** sold YA SF/suspense novel **Violet Eyes** and a sequel to Simon & Schuster via Lucienne Diver of the Spectrum Literary Agency.

**JEFF VANDERMEER** sold collection **Ambergris** to Imagination Fully Dilated, a new publishing company established by artist **ALAN M. CLARK**, who will do paintings illustrating the works.

## Books Resold

**GEORGE R.R. MARTIN** sold limited-edition rights to his dual-trilogy "A Song of Ice and Fire" to Stephen Pagel at Meisha Merlin. The first volume, **A Game of Thrones**, already published by Voyager and Bantam, will appear Summer 2000 in a 500-copy edition with wrap-around cover (already finished), three full-color illos, and 72(!) b&w interiors – one for each chapter – by Jeff Jones. The second volume, **A Clash of Kings**, will appear nine months later, with future volumes every nine months until they catch up; then they will appear two weeks before the Bantam editions.

**P.C. HODGELL** sold reprint rights to her "God Stalk" trilogy to Meisha Merlin, which will do volumes one and two, **God Stalk** and **Dark of the Moon**, as an omnibus, and third volume **Seeker's Mask**, only published in a limited edition, as a regular volume. They also took an option on volume four of the series.

**SPIDER & JEANNE ROBINSON** sold reprint rights to **Star-mind** to Toni Weisskopf at Baen.

Paperback rights to **RICHARD CHIZMAR**'s small-press anthology **The Best of Cemetery Dance** (CD Publications) went to Laura Anne Gilman at Roc via Howard Morhaim.

## Books Delivered

**STEPHEN BAXTER** turned in **Long-tusk**, second in the "Mammoth" epic fantasy series, to Simon Spanton at Gollancz/Millennium.

**JANE YOLEN & ROBERT J. HARRIS** turned in their first "Young Heroes" YA novel, about the young Odysseus, to HarperCollins.

**PAUL KEARNEY** finished **The Second**

**Empire**, fourth in the "Monarchies of God" series, for Jo Fletcher at Gollancz/Millennium.

**YVONNE NAVARRO** finally completed psychological thriller **That's Not My Name** (begun in 1990), and delivered it to Anne Groell at Bantam.

**LOUISE MARLEY** finished **The Glass Harmonica** for Susan Allison at Ace.

**STORM CONSTANTINE** turned in **The Crown of Silence**, second in her "Chronicles of Magravandias", to Jo Fletcher at Gollancz/Millennium.

**NICK O'DONOHUE** delivered **The Gnomevrench** in the **People-works**, sequel to **The Gnomevrench** in the **Dwarfworks**, to Ace.

**ROGER LEVY** finished SF novel **Reckless Sleep** for Simon Spanton at Gollancz/Millennium.

**DENISE VITOLA** turned in **The Astrologer**, first in a new series she is writing under the pseudonym "DENNY DEMARTINO," to Ace.

**RICHARD PAUL RUSSO** finished **Ship of Fools** for Susan Allison at Ace.

**TONIANZETTI** delivered **Riders of Leviathan**, sequel to **Typhons's Children**, to Del Rey.

**DOUGLAS NILES** turned in **Circle at Center**, first of a new fantasy trilogy, to Susan Allison at Ace.

**RICK SHELLEY** turned in **Colonel** to Anne Sowards at Ace.

**JOHN HEMRY** delivered **Stark's Command** to Anne Sowards at Ace.

## Publishing

**CAROLE BARON**, former president and publisher at Dell, has

been named president of Dutton Books. **CLARE FERRARO**, former president of Dutton and Plume, is now president of Viking Penguin, Plume, and Studio, while former Viking Penguin president **SUSAN PETERSON KENNEDY** was promoted to chairman of Viking Penguin, Plume, and Studio Books. She remains publisher of Riverhead and executive VP of Penguin Putnam.

**MEL PARKER** is the new editor-in-chief and senior vice president of Book of the Month Club, replacing **GREG TOBIN**, who moved to Ballantine as editor-in-chief in June. Parker had been senior vice president at Warner, and publisher of Warner Paperbacks. At BOMC, he will report to CEO Dick Schnabel.

## Media

**NEIL GAIMAN** is doing one more "Sandman" graphic novel for DC – **The Dream Hunters** is set to appear as an October hardcover.

**VONDA N. MCINTYRE**'s Nebula-winning novel **The Moon and the Sun** was optioned by Jim Henson Pictures.

**GILLIAN HORVATH** delivered **An Evening at Joe's: Stories From the East and Crew of Highlander** to Ginger Buchanan at Ace. It will be a tie-in to the film release next year.

**KEVIN J. ANDERSON** and **REBECCA MOESTA** will do two "original background novels" for **Titan A.E.**, a Fox feature animation film due out next summer; sale to Ginger Buchanan at Ace via Matt Bialer of the William Morris Agency.



**KEVIN J. ANDERSON** and **REBECCA MOESTA** recently spent a week in Morocco, researching "desert cultures and Arabic ways" for his **Dune** prequels, co-written with **BRIAN HERBERT**. While there, they used the local "public transportation."

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with an  
introduction by

harlan ellison



# Distillations: Short Fiction

Reviews by Mark R. Kelly

*Analog* 9/99  
*Playboy* 9/99  
*Asimov's* 9/99

The September *Analog* includes a story marking the 50th anniversary of James Gunn's publishing career, "The Giftie". Aerospace engineer Adrian Mast, veteran browser of independent bookshops, finds a remaindered copy of a book called *Gift from the Stars* that includes remarkably plausible engineering diagrams for a spaceship powered by antimatter. When the bookshop owner helpfully contacts the publisher for information about the author, the publisher denies any knowledge of the book. That night the bookshop burns down.

Intrigued by the prospect of alien communications, unfazed by the hint of government conspiracy, Adrian and his friend travel to the small Arizona town where the publisher lives, and then to a mental hospital in Topeka, Kansas, where the book's author is kept under close guard. The story resonates with familiar, even comforting SF and fantasy tropes – the bookshop of wonders; the small desert town familiar from 1950's sci-fi movies – but isn't entirely romantic about its subject. Gunn weighs the wonder and benefits of alien contact against the impact of advanced technology on modern society. On a lighter note, the story faintly mocks its genre conventions in the way Mast thinks about the movie plot clichés he seems to be living out.

"McAndrew and the Fifth Commandment" is the latest installment in Charles Sheffield's series about the eponymous physics genius. It's narrated by McAndrew's one-time lover and mother of his child, Jeanie Roker, who's bemused at how subdued Mac becomes by the arrival of his glamorous, predatory mother. Jeanie and Mac learn things about his father he never knew, how Heinrich Grunewald, a physics genius himself, disappeared in the asteroid belt pursuing an experiment in compressed matter.

This is a traditional hard SF story in several ways. The plot hinges on a technical point about the gravitational properties of an object with a modest mass but so compressed it's only a fraction of a millimeter across. The gravity at the surface of such an object is thousands of g's; touch it and you can't let go! Naturally, it takes a fair amount of explaining, by the guy to the girl, to clarify these matters. The characters also conform strictly to traditional gender roles: McAndrew is smarter at science, of course, but the women understand relationship stuff that Mac can dimly feel but hardly comprehend.

Shane Tourtellotte's "Holding the Key" is solid, Star Trek-like SF about a starship captain, Noemi Reyes, who's hired by one set of aliens, the Tutresh, to collect data from a planet, Kuess, inhabited by another set of aliens, the Kihoo, who speak in a language depending on perfect pitch. Complicating matters is the source of the data, a human on Kuess named Oswald Pitt, with whom Reyes and her crew once uncomfortably

served. Reyes discovers that Pitt is attempting to subvert the Tutresh's interdiction against outside influence on the Kihoo by translating human operas into the local language – a familiar Prime Directive issue.

While Reyes's moral dilemma rather predictably plays out, the plot development hinges on people realizing they're in love with each other. Though the story can in no way be called romantic – everyone's behavior is military-stiff, with Reyes failing to realize that two of her crew have been married for three years – it ends with all the characters romantically paired off, a resolution that's become something of an *Analog* trademark. Tourtellotte's prose is occasionally jittery, with loose pronoun references and warring points of view; but he wrestles with a multi-layered plot fairly successfully. (Reading the story's prequel, in last January's *Analog*, probably would help.) And he portrays in the Tutresh some convincingly irritating aliens.

Kandis Elliot's "TCoB" shows a professor, Gabrielle Oates, interrupted from her lab work with bees to meet an inspector from National Science Funding. She dazzles his skepticism with a dog-and-pony show of various projects: programmable agar, gene glue. But the inspector can't help but notice that all of her projects are tools designed for use by other labs, rather than original research. After he leaves, the story reveals what Oates is really up to with those bees, slyly showing how the business of science might be as much a self-perpetuating bureaucracy as any government. The indirect manner of storytelling and the filter through Oates' personality give the story an idiosyncratic flavor.

The September *Playboy* has a post-apocalyptic story by T. Coraghessan Boyle, "After the Plague", in which Francis Halloran, a teacher on sabbatical in the California mountains, realizes from radio broadcasts that a plague has quickly wiped out humanity and civilization. He thinks he might be the last man on Earth – when there's a knock at the door. His visitor is a woman, Sarai, who survived the plague by being even more isolated than Francis was – she hasn't even heard the news. The couple realize their obligation to carry on the human race, but the problem is, they don't like each other much. When Francis meets another woman, things get even more complicated.

Boyle's scenario is plausibly realistic, and though it doesn't include anything original in SFnal terms, it's considerably more insightful into human nature than many SF stories. The characters may realize that the fate of the human race depends on them, but their behaviors are driven solely by their personal circumstances,



and by very basic human emotions, jealousy and anger and hatred. The story's central problem boils down to finding the right girl, and if that seems like a cliché situation for a story in a magazine like *Playboy*, it really is the core issue for a story about the survival of the human race, isn't it?

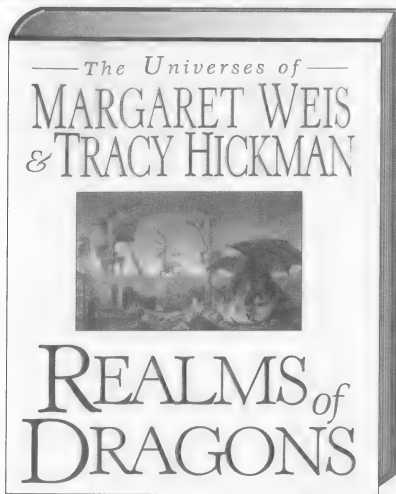
The September *Asimov's* opens with Robert Reed's "Nodaway" which, like last year's "Whiptail", begins with someone taking their lover home to meet the family. The setting is the rural Midwest, where Emma brings boyfriend Joseph home with the warning that her family is a bit odd, and in particular not to talk about *that*. The incident no one wants to talk about occurred in 1947, when an alien spacecraft crash-landed there in Nodaway County. While Joseph meets the clan during preparations for Christmas dinner, Reed fills in the history of that momentous event, outlining an entire alternate history that plausibly describes how the American government might have handled such an event. (As opposed, one presumes, to the way nothing really has come of the phony Roswell event from that same year.) News of the crash is suppressed at first; then reports are leaked and officially denied; *60 Minutes* airs an exposé; the Carter administration admits the truth; Reagan declares it a gift from God and funds a Keys-to-the-Stars program.

But the government study revealed nothing from the enigmatic alien artifacts, and the whole incident has become almost forgotten. Reed does a good job depicting a closely knit family whose lives have been so overwhelmed by the event – in particular, the unwanted publicity that came at one point – that still, decades later, they live in its shadow. During the course of the evening Grandma, less uptight in her old age, gives Joseph an opening to ask about it, and that leads to an invitation to drive out to the site where Emma's father witnessed something so many years before.

Aside from the alternate history aspect, the story works on several levels. There's a convention

*Continued on page 52*

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# Locus Looks at Books

Reviews by Gary K. Wolfe

**Centaurus: The Best of Australian Science Fiction**, edited by David G. Hartwell and Damien Broderick (Tor 0-312-86556-2, \$29.95, 525pp, hc) June 1999.

**Strange Constellations: A History of Australian Science Fiction**, Russell Blackford, Van Ikin, and Sean McMullen (Greenwood 0-313-25112-6, \$65.00, 259pp, hc) May 1999.

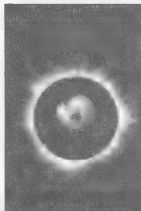
**The Best from Fantasy and Science Fiction: The Fiftieth Anniversary Anthology**, edited by Edward L. Ferman and Gordon Van Gelder (Tor 0-312-86973-8, \$24.95, 381pp, hc) October 1999. Cover by The Chopping Block.

**The Silk Code**, Paul Levinson (Tor 0-312-86823-5, \$23.95, 320pp, hc) October 1999. Cover by Jan Uretsky & Shelley Eshkar.

**Tamsin**, Peter S. Beagle (Roc 0-451-45763-3, \$21.95, 275pp, hc) October 1999. Cover by Paul Youll.

**Fantasy and Horror: A Critical and Historical Guide to Literature, Illustration, Film, TV, Radio, and the Internet**, edited by Neil Barron (Scarecrow Press 0-8108-3596-7, \$85.00, 816pp, hc) August 1999. Cover by Deborah Clark. [Order from Scarecrow Press, Inc. 4720 Boston Way, Lanham, MD 20706 1-800-462-6420; fax 717-794-3803; www.scarecrowpress.com]

In his introduction to *Centaurus: the Best of Australian Science Fiction*, co-editor David Hartwell poses the question that inevitably comes up in anthologies with a national or geographical focus, namely, is there "anything essentially Australian about Australian science fiction, any special aesthetic that separates it from literary production in other geographic locations?" His rather blunt answer is no, yet only a few pages earlier co-editor Damien Broderick waxes rhapsodic about how utterly *science-fictional* the whole Australian experience is—even the constellations are different—and quotes with some approbation Van Ikin's observation that "Australian sf has mirrored the nation's apprehensive fascination with its own unexplored emptiness, and its fear of forfeiting its never-to-clear racial identity." Ikin is one of the co-authors, with Russell Blackford and Sean McMullen, of *Strange Constellations: A History of Australian Science Fiction*, and indeed it becomes clear in this part-scholarly, part-fannish history that themes of isolation, racial tension, and utopianism characterized much Australian speculative fiction from the mid-19th century on. But *Centaurus*, an anthology which focuses on Australian SF since the 1970s, makes almost no attempt to represent these historical concerns, and tends to bear out Hartwell's view that there is relatively little distinctively "Australian" in these tales. There's a certain irony in



the fact that the one story which self-consciously sets out to use Australian imagery and explore Australian social issues, A. Bertram Chandler's "The Mountain Movers", is by an Englishman who moved there at the age of 44.

There is, to be sure, a certain fascination with the *idea* of Australia that can probably be traced from early writers such as Marcus Clarke (discussed in *Strange Constellations*) through Chandler and George Turner to Terry Dowling (whose future landscapes and societies may owe more to the Australian landscape than any other current writer). But such a history would have to include non-Australian writers from Bulwer-Lytton to Cordwainer Smith, who found in the outback rich sources for mythmaking; certainly Smith's Norstrilia remains the most famous imaginative projection of Australia in classic SF. This fascination with Australian "difference" shows up only fitfully in the stories in *Centaurus*: in Chandler's tale, for example, which suggests that Aborigines may be aliens and Ayers Rock an ancient starship; or in Sean Williams's surrealistic "A Map of the Mines of Barnath", about a planet with apparently infinite resources whose vast alien-built mines play tricks with time and space (interestingly, Blackford et al. in *Strange Constellations* cite as one of the earliest Australian SF stories one called "The Monster Mine", an 1845 tale about the prosperity to be derived from huge mining operations). The most elaborate example of Australian dream-

scaping is the baroque far-future of Dowling's Tom Rynosseros tales (represented here by "Privateer's Moon"), with its genetically altered "Ab'Os," its mysterious vectors of life-force called haldanes, and its evocative architecture (called as a house built to sing as the desert winds blow through it).

Most of the stories in the Hartwell-Broderick anthology, however, reflect the individual voices of some very distinctive writers, and the major value of the book is in bringing these writers to the attention of an audience that may not be familiar with more than a handful of them. Greg Egan, represented by his near-classic story "Wang's Carpets" (which Egan largely incorporated into his 1997 novel *Diaspora*), is by now one of the most familiar and respected SF writers on the planet, but even an Australian grand master such as George Turner never quite achieved the recognition he deserved; his "Flowering Mandrake", a spare, mordant first-contact tale involving vegetable intelligence, may be the best pure SF story in the book (and is appropriately given the lead-off slot). Other writers working in familiar SF traditions include Lucy Sussex, whose "My Lady Tongue", set in a future lesbian separatist enclave, offers a view of gender roles a bit more complex than found in much feminist SF; David J. Lake, whose "Re-Deem the Time" is an ironic-fate-of-the-time-traveler tale; and Russell Blackford, whose "The Soldier in the Machine" offers a not-too-distinctly

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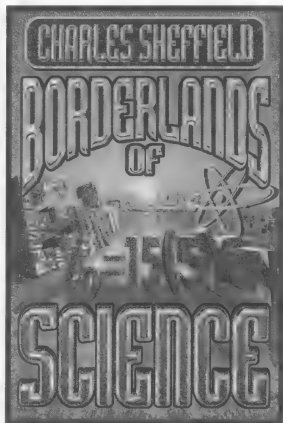
*the borderlands of science prove to be wonderlands where activity is intense and the rate of discovery high*

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## Reviews by Gary K. Wolfe

Australian variation of cyberpunk. SF as a vehicle for social satire is evident in Rosaleen Love's hilarious "The Total Devotion Machine", involving the fate of childrearing in a society obsessed with self-actualization; Shane Dix's more earnest and didactic "Matters of Consequence", in which virtual children test prospective parents for fitness; and "The Chance" a clever parable about an alien-run lottery for people who want to change bodies by Australia's most famous mainstream fabulist, Peter Carey. Religion turns out to be a significant theme in a number of the stories: Chris Lawson's "Written in Blood" involves a method of inscribing the Koran in DNA; Stephen Dedman's "From Whom All Blessings Flow" explores alternate worlds principally through their differing religious histories; and Damien Broderick's "The Magi" – one of the richest, most intricate tales in the book – concerns a Jew who has converted to Catholicism in a frightening, terror-ridden future, and his encounter with a mysterious alien city. Other stories, by Philippa C. Maddern, Kevin McKay, Sean McMullen, Leanne Frahm, Hal Colebatch, and Cherry Wilder are excellent introductions to the work of these authors – the Wilder, Frahm, and McMullen are particularly moving – making *Centaurus*, in the end, not so much a national gallery of SF as a group of fine stories by authors who deserve to be better known on this side of the world.

For those interested in the Australianness of Australian SF, there are many more useful pointers in Blackford, Ikin, and McMullen's *Strange Constellations*, which is packed with interesting information about the literary prehistory of SF in Australia but which, like many such books with too much territory to cover, tends eventually to fragment into capsule discussions of major writers and their major stories. As is inevitable in almost all literary histories of SF, it breaks into two distinct and discontinuous parts, one tracing a pattern of fantastic and utopian works scattered throughout 19th and early 20th century literature, the other exploring the self-conscious genre of the pulp and post-pulp eras. Chauvinistic as it may sound, it's tempting to view this demarcation in terms of Before America and After, since it was the awareness of American SF and American markets that seems to have created modern genre consciousness in Australia as well as England. Just as some view the noble British tradition of the scientific romance as having been diluted by the widespread distribution of American magazines during the war and postwar years, it seems clear that one of the lynchpins of modern genre awareness in Australia was A. Bertram Chandler, who had been selling stories to *Atomising* for a decade and a half before he moved down under. The authors do locate a surprising number of earlier Australian contributors to the pulps (including James Morgan Walsh, author of the notorious *Vandals of the Void*), and describe a boomlet of even worse Australian SF resulting from a 1940 import embargo which cut off the supply of British and American books and magazines, forcing publishers to turn to a home-grown

product which they neither valued nor understood. Chandler, producing some of his most popular works during this period, easily stands out as the first Australian resident who also became a worldwide name in the field, and who, more important, was a competent and relatively sophisticated writer to boot.

Given the straightforward chronology of their organization, the authors have little room to spend on what might be regarded as characteristically Australian approaches to speculation, although it's interesting to note that the book very nearly begins and ends with discussions of fiction based in materialistic philosophies, starting with Marcus Clarke stories of the 1870s which seek quasiscientific rationales for apparently supernatural manifestations and ending with what they call Greg Egan's "unflinchingly materialistic conception of human identity and character." In between, they cover a variety of utopian, dystopian, and imaginary war novels (many of which seemed to be paranoid fantasies of racial invasion); the early development of genre SF from 1926-1959 (with individual chapters on Chandler and Wynne Whiteford); the influence of the New Wave (with subchapters on David Rome, Le Harding, John Baxter, and Jack Wodhams); the growing importance of small presses, critical fanzines, Worldcons, and workshops in the 1970s and 1980s (with full chapters on George Turner and Damien Broderick); and broad international recognition following *Aussiecon II* in 1985 (with Greg Egan getting his own chapter).

In addition to the accounts of individual fiction writers (which tend a bit too much toward plot summary, offering only softball critical comments on current writers), there is a reasonable amount of history of Australian SF publishing, fan activity, and criticism and scholarship, though the latter is treated almost cursorily; one might like to see, for example, Broderick's interesting theories about SF at least somewhat integrated into the discussion of his fiction. Instead, we get a footnote sending us to his critical study *Reading by Starlight* without so much as a clue as to what's in it. The authors do note that Australia seems to have produced a disproportionate share of intelligent readers and critics, but if there is any sort of hothouse-flower effect produced by the relative tininess and isolation of the SF community over the last few decades, they fail to explain it. In the end, we're left with the same impression of current Australian SF we get from the Hartwell-Broderick anthology: there's a lot of it, much of it is very good, the authors have highly individualistic voices and concerns, and no one really seems to know where it all came from.

Another excellent collection of stories with not much in common is Edward L. Ferman and Gordon Van Gelder's *The Best from Fantasy and Science Fiction: The Fiftieth Anniversary Anthology*, which is not, as the title might suggest, a half-century retrospective but rather a selection of stories from the last five years, since the most recent *Best from F&SF* anthology. The editorship is a bit misleading, too, since Van Gelder notes in his introduction that most of the stories here were actually bought by Kristine

Kathryn Rusch during her stint as editor. The anthology does raise the question of whether *F&SF* still retains the distinctive literary identity that made it the *New Yorker* of SF magazines for the first decade or two of its existence; other magazines may have featured more rigorous and innovative SF, faster adventure tales, or sharper satires, but none so liberally included fantasy and the occasional horror story, or so assiduously strived for decent prose and well-shaped plots. If one wanted to trace a contemporary American post tradition of magic realism, there would be few better starting places than the *F&SF* of the 1950s.

This five-year retrospective is packed with some of the field's most beautiful stylists – Elizabeth Hand, Gene Wolfe, Ursula K. Le Guin, John Crowley, and yes, even Ray Bradbury – so that, at a level of pure language, one could argue that *F&SF* is as strong or stronger than it's ever been. But there's also always been a degree of quirkiness in the magazine, perhaps deriving from its role as one of the first magazines to freely permit fantasy and SF to play off of one another, and that quirkiness is what really makes the anthology interesting – so much so that even excellent stories like Bruce Sterling's "Maneki Neko", with its shrewd postmodern consumerist satire, or Ursula K. Le Guin's "Solitude", a Hainish tale with hints of autobiography, seem a little out of place. Elizabeth Hand's "Last Summer at Mars Hill" and S.N. Dyer's "The Sins of the Mothers", both grounded in a sense of time and place that gives them a flavor of transformed realism, seem exactly to be the kind of stories that gave the magazine its reputation. So, too, is Michael Blumlein's moving take on the Paul Bunyan legend, "Paul and Me", which reminds us that for much of its history the magazine would feature stories that might have seemed too controversial for other genre venues (Paul turns out to be gay).

There has also been an element of (usually) refined humor in the pages of *F&SF*, and that is well-represented here also. Some of these, like Terry Bisson's "Partial People", Paul Di Filippo's "Plumage from Pegasus: Have Gun, Will Edit", and Ray Vukovich's "The Finger" are little more than ingenious short-shorts (another form the magazine has featured with some regularity); others satirize institutions such as media-savvy politics (Robert Reed's uncharacteristically waggish "First Tuesday"), academia (Kate Wilhelm's "Forget Luck"), Andersen-type fairy tales (Rachel Pollack's "The Fool, the Stick, and the Princess"), or the pop music business (Bradley Denton's "We Love Lydia Love"). Ray Bradbury's Laurel and Hardy story "Another Fine Mess" is an exercise in slapstick nostalgia. In both Gene Wolfe's "No Planets Strike" and John Crowley's "Gone", what seem to be initially comic premises turn into tales with a distinctly darker edge. And Esther M. Friesner, from whom one has come to expect funny stories, instead is represented by the somber and painful abortion tale "A Birthday".

Several of the remaining stories are pretty somber, tone, too: Maureen P. McHugh's alternate history "The Lincoln Train", Bruce Holland Rogers's "Lifeboat on a Burning Sea"

*Continued on page 52*

# AN ASTONISHING VIEW OF THE FUTURE...

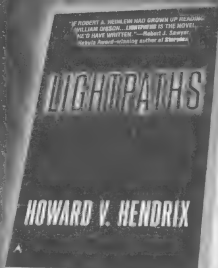
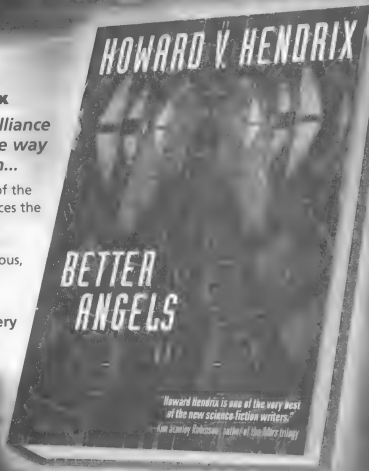
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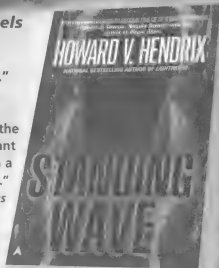


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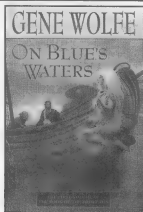
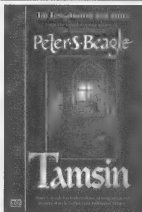
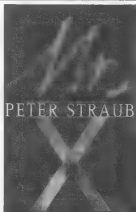
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## Reviews by Faren Miller



**Mr. X**, Peter Straub (Random House 0-679-40138-5, \$25.95, 483pp, hc) August 1999.

**Tamsin**, Peter S. Beagle (Roc 0-451-45763-3, \$21.95, 275pp, hc) October 1999. Cover by Peter Youll.

**On Blue's Waters**, Gene Wolfe (Tor 0-312-86614-3, \$24.95, 384pp, hc) October 1999. Cover by Jim Burns.

**Sea Dragon Heir**, Storm Constantine (Gollancz 0-575-06780-2, £9.99, 343pp, tp) April 1999. Cover by Anne Sudworth. (Tor 0-312-87306-9, \$24.95, 384pp, hc) February 2000. Cover by Doug Deekman.

**World's End**, Mark Chadbourne (Gollancz 0-575-06782-9, £16.99, 424pp, hc; -06782-9, £9.99, tp) July 1999. Cover by Jon Sullivan.

**999: New Stories of Horror and Suspense**, Al Sarrantonio, ed. (Avon 0-380-97740-0, \$27.50, 666pp, hc) September 1999.

### SHORT TAKE

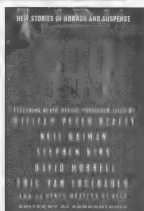
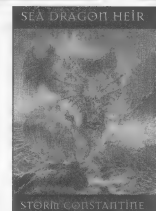
**Antique Futures: The Best of Terry Dowling**, Terry Dowling (MP Books 0-646-37533-4, \$29.95, 420pp, tp) September 1999. Cover by Nick Stathopoulos. [Order from MP Books, c/o PO Box 407, Nedlands Western Australia 6909, Australia; sf.org.au/MPBooks]

Ever thought you've just been through The Week of Living Hell? It would have to be a doozy to come anywhere close to what Ned Dunstan experiences in the week before his 35th birthday, as chronicled in Peter Straub's return to supernatural horror, *Mr. X*.

The problem which has dogged Ned throughout his life with a flighty bohemian mother, absent father, and series of foster families could be the subject of a mainstream work, and Ned himself recognizes its universality early on:

Sometimes I think that everyone I've ever known has had the feeling of missing a mysterious but essential quality, that they all wanted to find an unfindable place that would be the right place, and that since Adam in the Garden human life has been made of these aches and bruises.

But not everyone has a dying mother, some de-



cidedly peculiar kinfolk, a sinister doppelganger, and a father who thinks he's the herald of the coming Apocalypse.

Ned's account of his return to his hometown in southern Illinois alternates with occasional passages from the journal of that father, Mr. X, whose style is very different. This singular gent describes how "the Great Old Ones imbued my early torments and humiliations with the salvific Splendor of Preparation" – for both a Mighty Task and a future encounter with "a traitorous shadow it was my responsibility to eliminate" (his italics). A bit later, in the "surprisingly congenial surroundings" of a military academy in Owlsburg PA, the youthful Mr. X learns the nature of this shadow: his own as-yet-unconceived son (shades of Darth Vader!). And, perhaps even more crucially, he discovers the work of "the Providence Master" who will become the greatest influence on his life: one H.P. Lovecraft.

As Ned explores his heritage, with the help of some appealing (if not always trustworthy) locals, the book's mainstream elements give way to more and more strangeness – characters with names like Minor Keyes, Joe Stagers, Piney Woods, and the wonderfully amiable Hugh Jellicoe York St. George Coventry; remnants of the old river town within the modern city, with its Word Street, Purse Lane, Horsehair Alley, etc.

Though Straub is clearly having great fun with all the hoary apparatus of Lovecraftiana and the pulps (Mr. X must endure the humiliation of having a story rejected by *Weird Tales*), he's also taking a more serious look at the nature, and curious appeal, of horror. This appears most memorably in the continuing references to

"river-bottom mud." While these are quite appropriate for scenes set along the banks of the Mississippi both today and in the previous century where Ned's ancestors once flourished, there's more to the matter, as his Uncle Clark informs him:

River-bottom is what is supposed to be kept out of sight. River-bottom is the ugly part of nature, where everything gets broken down and turned into something else. It has a lot of death in it, and death carries a powerful charge of smell. Death is a lively business, when you think about it.

Both ordinary humans and folks as strange as the Dunstons (and there are a few others here who don't quite seem to belong to the mortal coil) can find themselves deep in this kind of river-bottom mud, screwed up in sometimes theatrical ways. Straub's perspective on all of this can be wry. It's probably the author speaking through that busy old defense attorney C. Clayton Creech when the latter declares, "Most of my clients resist whimsy. As the years go by, I more and more appreciate evidence of the imaginative faculty." But that faculty can also produce real art, as moving and unsettling as the music which also pervades the book with everything from the sacred work of Monteverdi to the voice of Frank Sinatra and the cool jazz alto sax solo which Ned's mother experiences early on, in a moment she later describes: "It was like hearing the whole world open up in front of me..."

In *Mr. X*, Straub returns to horror like a sometimes impish, thoroughly self-aware, jazz master who redefines an old standard and opens

worlds within worlds.

When Jenny, teenage protagonist and narrator of Peter Beagle's *Tamsin*, moves from New York to England after her mother's remarriage, she encounters the Old World with a decided lack of enthusiasm. Whenever something reminds her that she'll actually have to live there, she later notes, "everybody says I'd turn down one minute and the next into a sullen little hemmorrhoid with feet." It doesn't help that she and her mom are Jewish, while her British stepdad and stepbrothers celebrate Christmas with the usual trappings — "Of course I let them all know that I didn't want anything to do with killing a tree for Jesus, and I made a thing out of stomping off to find the menorah...."

And then there's her stepdad's newly-inherited home on land in Dorset, a run-down farmhouse known as the Manor but seeming to offer cold comfort indeed to urban types with its resistance to modern electrical appliances, general air of dilapidation, and those strange half-heard voices. When Jenny's beloved Mister Cat finally gets out of pet quarantine, he reacts instantly to a certain staircase on the Manor's second floor, "his whole body tight as a barbed-wire fence, his eyes wide and wild as I'd never seen them."

Soon, the stuff of Dorset folklore is seeping (sometimes elbowing) into daily life. When Jenny and Mister Cat first encounter a boggart, he seems almost too solidly, colorfully rustic, like a local version of some Disney toon, but the ghosts are another matter. It seems that the land has seen some dark times, about three centuries ago, and some of that period's victims have never managed to escape. At least one is still pursued by the demonic hounds of the Wild Hunt, and another — title character Tamsin — can't find her way out of her ancestral home, the Manor.

When time itself becomes disturbingly fluid around Jenny and Tamsin, we see that evil doesn't have to derive from the supernatural, as politics and passion follow their dark course in much the same way from century to century, and teenagers (living and dead) must scramble to avoid being consumed altogether. Still, the Wild Hunt bays overhead on those stormy winter nights. It's primarily through Jenny's presence — smartass, confused, sometimes womanly wise — that Beagle manages to make the familiar stuff of both history and myth into something fresh enough to pack the wallop of new experience. And he/they do it in grand style.

**On Blue's Waters** begins Gene Wolfe's "Book of the Short Sun," which takes the byzantine/futuristic society of his "Long Sun" quartet a little further into its task of planetary settlement far from Earth. Blue is a world dominated by ocean, while neighboring planet Green (to be the setting of Book Two in this new trilogy) is largely jungle. We've met the narrator, Horn, before as chronicler of the adventures of Patera Silk, but now Horn is working on a journal telling of his own venturesome quest to find Silk somewhere off-planet and bring him back to help solve the sociopolitical dilemmas of Blue's new human citizens.

It takes Horn some time to get properly underway, and he keeps interrupting his tale to describe events in his present life as some kind of colonial governor far from his home, wife, and family paper mill in a minor coastal village on Blue, but once he truly embarks, the journey proves to have some parallels to classical earthly tales of wonder, in particular Homer's *Odyssey*. Seawrack, one of the ocean-dwelling *inhumi* (natives of Blue), a meek siren who does the bidding of a far more powerful female entity, recalls some of the supernatural entities whom Odysseus/Ulysses meets in the course of that long voyage. While Horn is a middle-aged, scholarly, reluctant hero, his attempts to make sense of new surroundings and entities mingles logic, ethics, and his particular brand of faith much as Odysseus tried to work his way to an understanding of a remarkable world.

Horn has to get past a number of deeply-entrenched prejudices along the way. Despite all evidence to the contrary, he has a hard time thinking of robot/AI entities as beings with human-like souls, and the shape-changing, sometimes vampiric *inhumi* give him even more trouble. Whether he's describing his ocean voyage or his later position as dispenser of justice (two plotlines which show considerable interaction in matters of ethics, intellectual questions, and spiritual concerns), he remains aware of his own fallibility.

Horn's various adventures and dilemmas on Blue don't seem to bring him much closer to finding Patera Silk, but he begins to find himself, as tempered by new experience. It proves to be a revelatory odyssey on a fascinating world — with more to come.

The sea and its elemental forces have a more direct link to epic fantasy in *Sea Dragon Heir*, first of a new sequence of novels by Storm Constantine. Though the world here isn't physically ours, its earthly and unearthly elements are drawn from a variety of mythic traditions and their literary offspring — Celtic, Gothic, Wagnerian. Where Constantine gets closer to the stuff of SF (or at least its more literary, genre-bending side) is in certain characters' intellectual questing through the realms of magic and ancient lore. And when passion overwhelms even the sharpest wits, this book's omniscient narrator can give us the real lowdown on humanity's relation to its gods. Thus, when the heroine of Part One longs for incestuous union, "It was convenient for Pharinet to believe she was gripped by the coils of some ancient tradition, that what she would do with her brother was preordained, dynastic and right. The dragons were to blame, roiling in their lightless depths."

Magic, sexuality, and politics are deeply intertwined in Constantine's world, but she emphasizes their flawed, human side, often with a wry wit. Part One alternates between the somewhat furtive movement toward incest (albeit a passion with elements of Wagnerian doomed grandeur) up north in Caradore, and the more Babylonian chaplains in the grand empire down south, where Pharinet's beloved brother Valraven gradually loses his innocence.

Part Two brings Varenienne (Ren), a daughter of the empire, up to Caradore as Valraven's

bride, a situation with all the trappings of gothic romance — dark, brooding lord with young blonde bride, etc. But things work out rather differently, as young Ren finds her primary object of passion in the feminine powers of the sea, while (unlike Wolfe's timid Seawrack) she develops a newfound analytical intelligence to her radically different surroundings.

Both Ren and her sister-in-law Pharinet serve as the focal characters, offering pithy observations about male political posturing, the ways of love and eros, and humanity's need for gods, all this in the midst of action which includes a number of increasingly complex conspiracies (some supernaturally-oriented, others not) which will have to be resolved in a later volume. Though at times the psychological observations may seem a little *too* contemporary/ironic, on the whole *Sea Dragon Heir* gives a welcome new twist to epic fantasy.

Whereas the dragon in the cover art for Constantine's book rises out of a foaming tide by moonlight, the cover dragon of Mark Chadbourne's *World's End* perches on a cracked freeway surface with city lights in the background and a burning automobile under its raised claw. Mayhem is sure to ensue from such doings, and indeed this is Book One of "The Age of Misrule," introducing a non-SFnal apocalypse in which the old gods and creatures return to their original homelands while science/technology loses its grip on the world.

Chadbourne focuses on events in Britain, which seems (as in Arthurian tales) to be the center of all things, for it's here that a group of questers — known to some as Brothers and Sisters of Dragons — must seek the special objects and talismans that might avert the ultimate catastrophe.

Unhappy, skeptical techno-journalist Jack Churchill (known as Church) becomes the unlikely central figure as the questers gradually meet, but then the whole lot of them make incongruous heroines and heroes. Perennially sarcastic Laura describes the group in which she now finds herself as "a screwed-up techno head, an old hippie, a woman with a poker up her arse, a drugged-up fey romantic, [and] a murderer. ... Some big fucking champions."

Adversity and encounters with the frequently gruesome effects of magic on what had been modern England (now interacting with some very different realms) do bring out more admirable human qualities, of course. And scenes like the one where another female quester learns how witches *really* fly reveal how, despite its somewhat ramshackle framework combining those generic standards fantasy quest and post-apocalyptic horror, *World's End* manages to offer something appealingly different.

A reviewer can't help but take note of editor Al Santaronio's declaration, in the introduction to the massive new anthology *999*, that horror has resided in its own ghetto far too long, and it's "time to prove, once and for all, that the horror and suspense genre is a serious literary one." Probably no volume of more than 600 pages, with 31 works of fiction ranging from

*Continued on page 53*



## Reviews by Russell Letson

**A Good Old-Fashioned Future**, Bruce Sterling (Bantam Spectra 0-553-57642-9, \$6.99, 279 pp, pb) June 1999. Cover by Eric Dinyer.

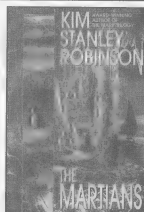
**The Martians**, Kim Stanley Robinson (Voyager 0-00-225358-5, £16.99, 400pp, hc) April 1999. Cover by Peter Elson. (Bantam Spectra 0-553-80117-1, \$24.95, 324 pp, hc) September 1999. Cover by Don Dixon.

The seven stories in **A Good Old-Fashioned Future** continue Bruce Sterling's work of imagining the next century or so as alarming, fascinating, and funny. I suppose the "good old-fashioned" part of the title could apply to that feeling of peeking around the corner at a place that is strange and appealing, maybe a little scary, but finally exhilarating – a sense, to coin a phrase, of wonder. It's been science fiction's big selling point since old Hugo started adding plots to wiring diagrams. But everything else is up to date in Chattanooga, or Helsinki, or Dusseldorf, or the high desert of central Asia, and much of the wonder is wrung not just from derring-do in weird environments (though there's a decent dose of that as well), but from imagining everyday life as utterly transformed by technologies that extend our senses and sensibilities and re-engineer some of our fundamental relationships with each other and the world at large.

The comedy of "Maneki Neko," for example, arises from a just-doesn't-get-it American computer cop's encounter with Japan's cyber-powered gift economy, in which nice things happen to people who, with the help of their intensely networked computers, do nice things for other people. ("Digital panarchies. Segmented, polyccephalous, integrated influence networks," she spatters.) But, as the cop discovers, if you're not nice, it's a different matter.

I sit in chairs, and somebody's left a piece of gum there. I get free pizzas, but they're not the kind of pizzas I like. . . . My toilets don't flush. . . . My letters get lost in the mail. When I walk by cars, their theft alarms go off. And strangers stare at me. It's always little things. Lots of little tiny things, but they never, ever stop. And it knows all about me. And it's got a million arms and legs. And all those arms and legs are people.

The laughs are also cross-cultural ("Sacred Cow"), as film crews from India (129 muscals, romances, and thrillers in two months) and Japan (a real Scottish remake of *Throne of Blood*) scout locations in a no-longer-jolly England, where the jokes bounce off a considerably darker back-story, since Britain and much of the rest of the West has been depopulated and demoted in power and influence courtesy of a plague of mad-cow disease. It's a lighter version of the turn-about perspective of the earlier "We See Things Differently" (reprinted in *The Year's Best Science Fiction: Eighth Annual Collection*). The mix of grins and grimness operates especially well in "The Little Jackal", a deadpan-satirical mix of niche terrorism and international crime that Ross Thomas or Carl Hiaasen might have made out of the internetworked New Eu-



rope, with its post-Soviet-Union upheaval, shadily opportunistic entrepreneurs, high-tech mobsters, and dizzy political causes. I found "Big Jelly" (a collaboration with Rudy Rucker) the least effective of the bunch, despite its unabashedly silly SF idea of programmable primal slime. Maybe the character of stage-Texan oilman Tug Revel is just a little too broad, or maybe the whole thing just tries too hard.

The last three stories – "Deep Eddy", "Bicycle Repairman", and "Taklamakan" (whose novelette Hugo was announced while I was writing this column) – form a mid-twenty-first-century triptych linked by a common background and overlapping characters. The first two take us on excursions to some of the less expected settings for exciting SF tales: Dusseldorf in the grip of a "Wende" (a kind of cross between Larry Niven's "Flash Crowd" and spring break riots) and a bike-repair shop in Chattanooga. These stories are the evolutionary descendants of cyberpunk, with much of the furniture of the classical form – the computer-enhanced, marginalized protagonists; the funky urban settings; the world reorganized into explicitly economic spheres of influence; the contra-Establishment socio-economic arrangements and more-than-boho lifestyles of individuals. But their sensibilities are all late-model Sterling, which means a more complex brand of irony, near-constant smiles, and frequent outright laughter. "Deep Eddy" Dertouzos, half technosphisticate, half innocent abroad, is in Dusseldorf to meet with an intellectual guru called the Cultural Critic and maybe check out the Wende – and maybe fall for his dour, efficient German temporary bodyguard. The Wende provides the action and the hardware and software the nifty skiffy material, but it's the world of 2035 middle Europe (reminiscent of the setting of *Holy Fire*) that grabs the imagination.

Similarly, the plot of "Bicycle Repairman" involves some trouble caused by a package that Eddy sends to his friend Lyle a few years later, but it's Lyle's home/shop (a squat suspended in the atrium of a trashed Chattanooga apartment complex) and his social and economic milieu, that make the story memorable. Oh, all right, the notion that a senator's secretarial AI could double for the politician himself is cute, and Sterling presents it with his usual combination of solid SF thinking and offhanded charm. But

much of the punch in the story comes from the extreme characters that populate it, their skills and their attitudes: the earnest and well-equipped senatorial staff operative who breaks into Lyle's shop; and Lyle's unlikely allies, Pete the City Spider (a go-anywhere urban climber and break-and-enter specialist) and Mabel the social worker ("Have you no sense of decency? You . . . you should be sued."). Lyle himself is Deep Eddy's complementary opposite: a narrowly focused hardware nerd, sexually damped down with antilibidinal drugs, indifferent to style or politics or other forms of social interaction. The screwball comedy of future manners that results from the interaction of this cast is as impressive an achievement as the meticulously worked out setting.

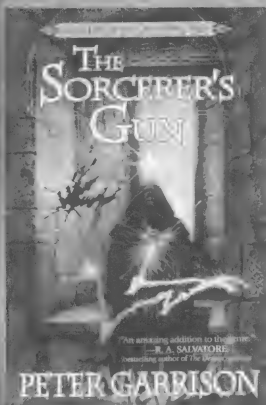
"Taklamakan" more than makes up for any lack of exoticism on the part of its neighbors in both setting and idea content. Spider Pete and fellow climber/burglar Katrina, working for a NAFTA intelligence agency, investigate a very secret Asian Sphere installation deep in the hostile desert of the title. What they find concealed among the nuclear-waste containment buildings is creepy and ingenious and brilliantly described. It's an eversion and updating of the family of 1950s motifs that includes Aldiss's *Starship* and Daniel F. Galouye's *Dark Universe*, and it also repeats much of the look-and-feel of Sterling's own (thematically quite different) "Swarm".

Throughout the book, Sterling exhibits a polished, Heinleinque narrative technique, conjuring up dense and textured worlds, delivering volumes of SF Ideas and background with no sense of strain and never a chalkboard session or an expository "as you know, Grimes" speech. While these are not the very oldest of old-fashioned virtues in SF – sensawonder has seniority – they are the ones that put Sterling and his peers (Bear, Benford, Cherryh, Egan, Gibson, Haldean, McAuley, Robinson, Varley) at the top of my reading list.

Back in the days when a series originated as magazine pieces and later graduated to book status, *The Martians* would have been a gathering-up of originating stories, rest-ofts, further-adventures-of, out-takes, and canonical but uncollected fragments. But Kim Stanley Robinson,

*Continued on page 54*

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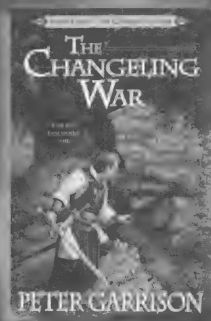
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## Reviews by Edward Bryant

**999: New Stories of Horror and Suspense**, Al Sarantantonio, ed. (Avon 0-380-97740-0, \$27.50, 666pp, hc) September 1999. Cover by Amy Halperin.

No question about it, **999** is a major anthology. Editor Al Sarantantonio assembled 29 new stories of horror and dark suspense by as many notable authors, paid top dollar to the contributors, worked with a publisher (Avon) that went all-out to promote the volume (Web interviews, a selection of the authors reading their own works on the Net, plenty of darkly beating PR drums, a portentous launch date of 09-09-99), and performed his job with unbridled enthusiasm. In his introduction, Sarantantonio cites as inspirations, Harlan Ellison's **Dangerous Visions** and Kirby McCauley's **Dark Forces**. Brash comparison or legitimate benchmarks for evaluation? Big shoes to fill in any case. Let's take a quick gander at history.

1967: Thanks both to the superhuman energy of the editor and the startling mass of the contents and array of angles of approach of the contributors, **Dangerous Visions** sets the SF world in a tizzy. Harlan Ellison doesn't mince words when he begins his introduction, "What you hold in your hands is more than a book. If we are lucky, it is a revolution." Now *that's* brash; and while ultimately a touch overly optimistic, still justified. More than three decades later, readers continue to relish the book. I still hear contemporary SF readers reference Spinrad's "Carcinoma Angels" and Farmer's "Riders of the Purple Wage". Larry Niven's "The Jigsaw Man", "Gonna Roll the Bones" by Fritz Leiber, and Chip Delany's "Aye, and Gomorrah..." still strike melancolic chords. One can argue that the last fiction works to trigger a revolution were Stowe's **Uncle Tom's Cabin** or Upton Sinclair's **The Jungle**. But whether fan or foe, **DV** upset a lot of proscribed apple carts about commercial speculative fiction and gave many Young Turks (of all ages) hope that Uncle Hugo's field could encompass a wider span of efforts than we'd imagined.

1980: While giving Arkham House founder August Derleth primary credit for the inspiration, agent and editor Kirby McCauley cites **Dangerous Visions** as the model for **Dark Forces**: "...why not try to assemble an anthology with the same scope and dynamism of Harlan Ellison's **Dangerous Visions**, but in the supernatural horror field?" Two dozen writers respond, ranging from old-line insiders such as Ray Bradbury, Robert Bloch, and Manly Wade Wellman, to high profile outsiders such as Davis Grubb, Isaac Bashevis Singer (contributing a story the year before he wins the Nobel Prize), and Edward Gorey. Stephen King's on hand with the novella "The Mist," probably his best-known story not yet adapted to film. The finished anthology's an impressively polished compilation, pleases the crowd, but doesn't kindle quite the same adulation and bitter condemnation as **DV**. Is it the difference in personality and ambition of the respective editors? Or is it possible that horror is more innately conservative than

science (or speculative) fiction? How much do the books reflect their times? And just what do readers want anyway? To tackle all these questions, I'd need to write a damned thick square book. In just the space of a review, I'll have to sidle past most issues with just a few observations and assertions.

1999: So here we are in the waning 3 (or 15 if you're more precise) months of Millennial Times, and here's **999** standing on the broad shoulders of its proclaimed ancestors. So how have Al Sarantantonio and his backers done? Well, it's a good job, a satisfying (if naggingly reassuring) book, but it's no revolution.

Now: a disclaimer. As I always do when I'm a contributor to some work I'm reviewing, I must publicly own up to the fact and then move on. But soberingly, in this sometimes incestuously conundral field, I realize I'm not only in **999**, I was also in **Dark Forces** and the second volume of the **Dangerous Visions** series. Jeze, guess I'm old!

I suspect **999** will make the various ballot lists for best-of-the-year consideration in the anthology category. I expect a number of the contents will also do well in the public and professional lists. There's plenty herein to keep readers of the dark fantastic satisfied that they've not wasted their money in purchasing a satisfyingly solid volume that will pose little threat to their composure unless they inadvertently display the cover and title upside down to rabid right-wing religionists.

As I scan my notes written while reading each of the stories, I see that I listed pretty much everything as good or indifferent. Very little tumbled into the unfortunate tub of the "bad." That's reassuring. The top selection of what's good is very good indeed; the indifferent fiction is disappointing only in its reminder of what the author is capable of, but couldn't match this time out of the chute.

The contents page is impressive both for who's present, and who's among the missing. There are some heavy hitters: Stephen King, Neil Gaiman, Joyce Carol Oates, Eric Van Lustbader, William Peter Blatty, David Morrell, F. Paul Wilson, Joe R. Lansdale, Gene Wolfe, Thomas Ligotti, more. But no Barker, Rice, Simmons, Straub, Ketchum, Tem(s), Etchison, Mathison(s), Koontz, Joyce, Partridge, Taylor, Somtow, Ellison, Shirley, Kojia, Brite, Kiernan, Schow, Laymon, Bradbury, etc. That's a disappointment, but you can't really grouse if a given writer either didn't submit, or submitted something not to the taste of the editor. Of the 29 writers present, only three are female. In a field which has, over the past two decades, accelerated toward gender equality with the speed of a JATO-equipped bat, that's a surprise. But again, who's to say who submitted or didn't submit what?

Editor Sarantantonio offers a useful and occasionally provocative history of how **999** came about in his introduction. He observes quite correctly there are few high-profile professional venues to which newer writers can sell horror. He then submits that **999** was a venue open to

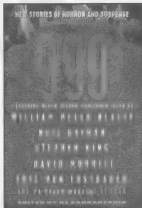
Young Turks. Well...okay, though a glance at the contents page suggests the newest kid on the block there is probably P.D. Cacek, and that worthy has already published a story collection, a debut novel, and has won a couple of major awards. So, Young Turks? The rest of us below the level of Grand Old Guy (of whichever gender) are at least Middle-aged Armenians. If you're at all familiar with commercial fiction, don't rush here eagerly in search of new discoveries.

The high points of the book? Probably Neil Gaiman, Kim Newman, Stephen King, and Gene Wolfe, with many of the rest of the pack lining close behind. Neil Gaiman's "Keepsakes and Treasures: A Love Story" is astonishing in its power and impact, though typical for this writer's talent. A dark fantasy, it straddles the line between supernatural terror and horrific suspense. Gaiman gives us a magnificently distressing narrator with whom we empathize even as he offers up a life of truly disturbed actions. That unnamed narrator works for one Mr. Alice, an obscenely rich man obsessed with obtaining and keeping a Shahinai, one of the mythically rare breed of supernally beautiful young men. In the course of carrying out his master's bidding, Gaiman's creation carries each reader into a sublime lesson in irony.

It's interesting to compare and contrast "Keepsakes and Treasures" with Edward Lee's thematically similar "ICU." More generally known for pedal-to-the-metal over-the-top fiction, Lee's restraint here is admirable – and it heightens the power of his tale. In the classic mode of the bitter bitten, Lee's protagonist is a distasteful middle-management operative in a kiddie porn who manages to get himself in more trouble than it's comfortable for the reader to imagine. The melodrama's top-flight and emotionally satisfying. The difference in effect in this and Gaiman's piece is one of resonances. Both stories are memorable; Gaiman's will continue to haunt much longer.

**999** does well to lead with Kim Newman's "Amerikanski Dead at the Moscow Morgue", a satisfyingly whacked-out portrait of a somewhat alternate-history Soviet Union as designed by a disciple of George Romero. It would seem the flesh-eating undead, the Americans, aren't so much literally that as they are simply called such because of their extreme perversely obnoxious qualities. Stephen King's "The Road Virus Heads North" is King-as-craftsman hitting on all cylinders. Along with the horror melodrama of buying a haunted painting that seems to re-

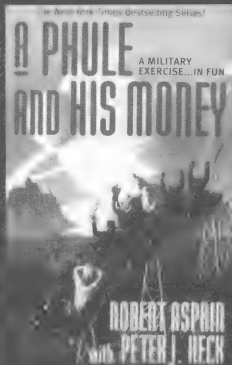
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## Short Reviews by Carolyn Cushman

Lois McMaster Bujold, **A Civil Campaign** (Baen 0-671-57827-8, \$24.00, 405pp, hc) September 1999. Cover by Patrick Turner.

Miles Vorkisgan has a campaign planned out, but this time it's a perfectly romantic plot he has in mind, as he courts Ekaterina Vorsoisson, recently widowed during the events in **Komarr**. Unfortunately, it seems everyone except the widow knows his intentions. At the same time, Miles's Aunt Alys is in charge of the upcoming wedding of Emperor Gregor, and has no qualms about drafting her son Ivan and Miles to keep things running smoothly. And then Miles's clone brother Mark arrives with romantic problems of his own, plus a new business scheme – involving lots of really disgusting bugs – that provides massive comic relief, as if this frothy tale needed it. There are some serious political crises as well, but this is mostly a romantic romp, not much for action, but full of a delightfully different sort of strategy and tactics as Miles learns that the only way to win at love is to surrender.

Mark Chadbourn, **World's End** (Gollancz 0-575-06782-9, £16.99, 424pp, hc; -06782-9, £9.99, tp) August 1999. Cover by Jon Sullivan.

A fairy-tale quest with cars instead of horses, this almost-Arthurian looks at the mythic roots behind the legends, verging on New Age at times, cynical at others, with a strong sprinkling of popular culture references throughout. The premise is a little vague in its mechanics, but basically, the "tide" of history has turned, away from science and organized religion, and towards magic, irrationality, and following feelings. In the chaos of the changeover, England is at the mercy of dark forces planning to rule in the new reality. Against them stand only five strangers drawn together on a quest for mythic objects: cup, stone, sword, and spear. Things get fun – and surreal – with technology failing randomly, magical things coming out of the woodwork, and the government managing to deny, ignore, or misperceive events for months. There are some clunky moments, but overall this is a fun, highly unusual near-future fantasy.

Julie E. Czerneda, **Ties of Power** (DAW 0-88677-850-6, \$6.99, 484pp, pb) October 1999. Cover by Luis Royo.

For her third novel, Czerneda returns to the "Trade Pact Universe" of her first, **A Thousand Words for Stranger**. With two previous books now under her belt, Czerneda's plotting is more solid and less slapdash, but the high adventure, science-fantasy atmosphere remains. The previous book introduced Sira di Sarc, the most powerful of her humanoid species, with mental powers that include the ability to telepath through space. Unfortunately, Sira's so powerful that any attempt to mate (necessary to achieve her full status) would kill any male of her own species; a desperate plot to erase her memory and get her to mate with a human telepath ended up with Sira bonded with space captain Jason Morgan – but afraid to actually consummate the relationship, which keeps the sexual tension high as the new adventures begin. Sira's people still have

their own plans for her – resulting in an attack in which her reproductive organs are removed. In shock, she takes refuge with the Makii Drapsk, a group of peculiar aliens who worship her, and take advantage of her confused condition to carry her off, leaving Morgan and his friends frantically seeking Sira and her attackers. The aliens are delightfully incomprehensible at first, their cultural and biological mysteries only gradually revealed, providing a refreshing contrast to the more standard action elsewhere.

Steven Erikson, **Gardens of the Moon** (Bantam UK 0-593-04470-3, £9.99, 523pp, tp) April 1999. Cover by Chris Moore.

Epic fantasy combines with thief/assassin adventure in this first volume of "The Malazan Book of the Fallen". It's set in a convincing world full of colorful characters: world-weary soldiers, assassins, a young thief, meddling gods, a bright "young" captain going places, scheming mages, an evil empress, a ruthless Adjunct, and many more – too many, ultimately, most with mixed motives that make it difficult to peg them as simple villains or heroes. Major characters are distinctive, but none really dominate, and the various plot-lines get tangled until it's too much trouble to track sometimes – though it's equally annoying when the plot stops dead for a detailed body count and rehash of characters' concerns. (Re-reading passages for this review, I realized that the significance of a number of details had escaped me the first time through – a benefit in books that demand re-reading, but possibly a liability here.) All this plus a Moorcockian air of loss and hopelessness, right down to a soul-sucking sword wielded by a white-haired non-human. Still, it's compelling reading, with enough darkly distinctive touches to keep it interesting – and has a relatively satisfying conclusion for the first book in a series.

Maggie Furey, **The Heart of Myrial** (Orbit 1-85723-751-X, £16.99, 438pp, hc) July 1999. Cover by Mick Van Houten.

Furey's in good form in this first volume in "The Shadowleague" series, with her usual likeable characters, and a world-sized puzzle to unravel. The world of Myrial is an ancient but artificial place, divided by magical Curtain Walls into a series of lands designed for specific kinds of magical beings: dragons, vampires, centaurs, selkies, wind-sprites, and others less familiar. (Sort of a fantasy version of Chalker's *Well World*.) But the walls are starting to fall, and no one knows how to repair them, not even the Loremasters of the Shadowleague, the secret guardians of the varied worlds. On the way to an emergency meeting, a group of Loremasters including a dragon and a firebreather runs into disaster in a mountain landslide, bringing the attention of a local ruler desperate to distract his people's attention from the non-stop rain destroying the land. Political dirty tricks and some deadly games of hide-and-seek ensue, with just a few vital secrets uncovered by the time the novel wraps up with a big rescue and a cliffhanger ending.

Elizabeth Haydon, **Rhapsody** (Tor 0-312-86752-2, \$27.95, 541pp, hc) September 1999. Cover by Luis Royo.

A trio of oddly likeable characters enliven this epic fantasy, first in a new series. *Rhapsody* is an ex-prostitute turned Singer, with a strong but undeveloped talent for musical magic. While running from a powerful ex-client, *Rhapsody* is "rescued" by two Firbolg halfbreeds, one a fierce, tasked giant, the other a disfigured assassin; the two are already on the run from a demon, and their escape route delves underground into myth and through time, depositing the trio in a far land threatened by a nastily familiar evil. Behind it all, there's a mysterious figure manipulating time for his own unknown purposes. This is obviously only the first in a series, with some odd loose ends and mysteries left over, but meanwhile there's plenty of hack-and-slash action, entertaining banter, and wondrous lands for fans of fantasy adventure.

Dennis Jones, **The Stone and the Maiden** (Avon Eos 0-380-97801-6, \$23.00, 421pp, hc) August 1999. Cover by Tim & Greg Hildebrandt.

In this epic, medieval-style fantasy, an evil mage, long believed dead, leads a brutal invasion on the not-so-peaceful lands of the Ascendancy. To oppose him, the Gods send Mandine, daughter-heir of the ruling Dynast, on a quest for the signata, a magical device that can appear as anything, anywhere. But Mandine's father's paranoia, and her sister's insane ambition, force Mandine to take off with only one companion, the resourceful soldier Key – a man she comes to love. The elements are mostly standard, but well put-together and consistently entertaining. Even better, the novel stands alone, despite being only the first in "The House of Pandragore" series.

Juliet E. McKenna, **The Thief's Gamble** (Orbit 1-85723-688-2, £5.99, 437pp, pb) January 1999. Cover by Geoff Taylor; (HarperPrism 0-06-102036-2, \$6.99, 495pp, pb) August 1999. Cover by Jon Sullivan.

This lively fantasy adventure features the female thief Livak, a professional gambler who occasionally augments her income with a little housebreaking. On one such occasion she falls afoul of a group of wizards gathering artifacts from a lost empire. They decide they need an expert thief themselves, and draft reluctant Livak. It soon develops that the wizards aren't the only ones looking for those particular items, and the resulting conflicts lead to a desperate quest to a legendary island chain where the mages wield a strange and deadly magic. For much of the novel, pragmatic Livak is the first-person narrator; alternating sections in third-person narrative follow other characters, in particular one whiny, bootlicking mage. Despite some unusual aspects to the island adventures, this is pretty familiar stuff, but thoroughly entertaining, for an impressive first novel.

Denise Vitola, **The Radon File** (Ace 0-441-  
Continued on page 55)

# October

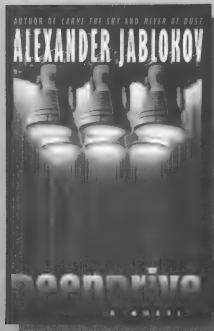
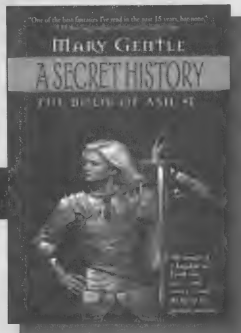


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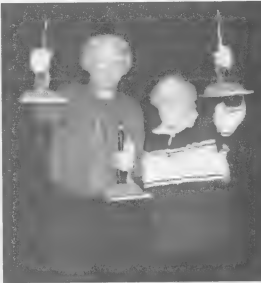


# 1999 Hugo Awards Ceremony

The 1999 Hugo Awards Ceremony was held in the John Batman Theatre at the Melbourne Convention Centre, Melbourne, Australia on Saturday, September 4, 1999 at 8p.m. following an hour-long mediocre-food alcohol-free reception. The early-evening reception and ceremony makes dinner plans difficult, and the food is sometimes of paramount importance to the nominees. Those lucky enough to be invited to the presentation of the George Turner Prize by the newly-named Random Australia group, got decent food and drink (sushi! oysters! champagne!). Other veterans of Hugo night skipped the reception and went out to early dinner. Actually, only one of the 19 fiction nominees and a dozen of the 50+ others, mostly editors, were at the convention, so the normally-large group of 70+ starving nominees was not present, and the early-evening reception was sparsely attended.

The ceremony itself was low key and quick. The stage, flanked by two huge *Destination Moon* rocketships – the original design for the Hugos – had two podiums and microphones and a large movie screen, but was mostly bare. There was a very professional film clip on the Hugos, then the master-of-ceremonies, Michael Jordan – but a short Michael Jordan – was introduced. He showed the new Hugo.

The lesser awards usually presented at the ceremony, the Big Heart Award, the Japanese Awards, etc., had been banished to an afternoon affair (which we will describe next issue), so the first award presenter was Stanley Schmidt for the John W. Campbell Award for best new writer. He commented that he always gives awards away, but never seems to get them; Schmidt has the most Hugo nominations (20) without a win. The award, won by Nalo Hopkinson (who also won the *Locus* Award for first novel) was accepted by Candace Jane Dorsey, who assured the audience that she wasn't



Dave Langford, Charles N. Brown

Nalo Hopkinson, although she was also Canadian. She read a statement thanking the voters and various editors.

The first actual Hugo, for Best Fan Artist, was presented by Australian artist Nick Stathopoulos to the late Ian Gunn. It was accepted by his wife, Karen Pender-Gunn in an emotion-choked scene. (She had earlier accepted a Ditmar Award for Ian in an even more emotional ceremony.)

Interspersed with the first batch of Hugo presentations were film clips – some long, some mercifully short – of the nominees in the Dramatic category.

The Hugo for Best Fan Writer was presented by TAFF delegate Janice Gelb, who talked a bit about her TAFF trip before presenting the award to an

unsurprised Dave Langford, one of only two winners present. Dave, who has now won this award 11 times in a row, thanked those who supported the fund that brought him to Australia, and promised to call Martin Hoare at 3a.m. to tell him.

Paul Kincaid, GUFF delegate and former editor of *Vector*, presented the Best Fanzine award to a slightly more surprised Dave Langford for *Ansible*.

Karen Haber, before presenting the Best Professional Artist Hugo, thanked the seeing-eye helpers who escorted people – including several who didn't want to be escorted – up the stairs (one helper) across the stage (another helper) and off the other side (still another helper). She then readjusted the microphone to its lowest level (starting a mike readjusting contest) before announcing the winner as Bob Eggleton. Tom Veal, who accepted the award, channeled Bob and gave his best Eggleton imitation with hand-waving and "Wow! This is too cool!" He didn't have the hair to throw around, and wisely let his Chicon 2000 co-chair Becky Thomson, in her sleeky black dress, pose for the pictures.

George R.R. Martin explained how important editors were, citing John W. Campbell, H.L. Gold, Terry Carr, and others before announcing the winner of the Best Professional Editor Hugo as Gardner Dozois, who has now won 11 times. It was accepted by Jack Dann, who thanked all the right people.

I'm a little hazy on the Best Semi-Prozine Hugo. It was presented by Katharine Maxwell and Jeremy Sadler, two people I didn't recognize. I accepted for *Locus*, thanking the staff, etc. especially former managing editor, and current Aussie, Marianne Jablon. I asked her to pose for the photos with the rocketship, but stayed on stage myself so I could rescue it and take it home.

Robert Silverberg, before presenting the Dra-



Hugo Awards Winners & Acceptors: Michael Jordan for *The Truman Show*, Becky Thomson for Bob Eggleton, Bruce Gillespie for Thomas M. Disch, Karen Pender-Gunn for Ian Gunn, Marianne Jablon for *Locus*, Anne Lesley Groell for Connie Willis, Charles N. Brown for *Locus*, Candace Jane Dorsey for Nalo Hopkinson, Dave Langford, Jack Dann for Gardner Dozois and Michael Swanwick, Yoshio Kobayashi for Bruce Sterling; Jeremy G Byrne for Greg Egan.

matic Award, commented that, over the last 35 years, he'd given away more Hugos than anyone else, and agreed it was better to give than receive. He thanked the audience for his own Hugos, which average one a decade, and reminded them a new decade was starting. The winner of the Best Dramatic Hugo was *The Truman Show*, a surprise. The Australian connection probably helped it beat the leading favorite, *Babylon Five*. It even seemed a surprise to the acceptor, MC Michael Jordan, who hesitated before coming over from the other podium to pick up the statue.

Australian writer Lucy Sussex presented the Best Related Book Award to *The Dreams Our Stuff Is Made of* by Thomas M. Disch. It was accepted by Aussiecon Fan Guest-of-Honour Bruce Gillespie, who read a short statement from the author.

The first of the fiction Hugos, for short story, was presented by Terry Pratchett, who talked about the difficulty of writing short stories as compared to novels, and his awe for those who could do it well. The winner was Michael Swanwick for "The Very Pulse of the Machine". It was accepted by famed Australian writer Jack Dann.

Australian horror/romance writer Kim Wilkins, probably the most elegant-looking of the presenters, announced "Taklamakan" by Bruce Sterling as the winner for best novelette. It was accepted by Sterling's Japanese translator, Yoshio Kobayashi, who gave a pretty good Sterling attitudinal imita-

tion.

Special Guest-of-Honour J. Michael Straczynski, ignoring the handlers, strode up on stage and told the audience to forge their own path, and strike out into the unknown. When he announced the novella winner as the enigmatic Greg Egan for "Oceanic", a man jumped out of the audience and, taking Straczynski's words to heart, leaped directly on to the stage, ignoring not only the handlers, but the stairs as well! When he began his speech with "It doesn't matter who I am," many thought that the elusive and secretive Australian author had finally put in an appearance, but it was actually *Eidolon* editor Jeremy G Byrne, who read a few lines from Egan.

The Hugo for best novel, the high point of the ceremony, was announced by Guest-of-Honour Gregory Benford. The winner was Connie Willis for *To Say Nothing of the Dog*. Connie was supposed to be there, but had come down with pneumonia two weeks before, and had to cancel, so the award was accepted by her editor, Anne Lesley Groell, who read a statement about the book which especially thanked Robert A. Heinlein for *Have Spacesuit, Will Travel*, in which a character was reading Jerome K. Jerome's *Three Men in a Boat*, to *Say Nothing of the Dog*. She immediately got the Jerome book to read, and started on the long path that led to the current award-winning novel.

There were the usual group photo shots, but not



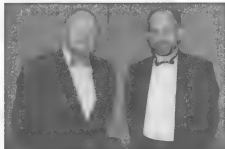
Karen Pender-Gunn accepting for Ian Gunn

many individual pictures, since only two winners were present, and then the winners and losers trooped off to the misnamed Hugo-losers party sponsored by Chicon 2000, where there was some pretty good food and drink if you were fast enough. Others went on to the legendary Keith Kato chili party, and nominee starvation (and the Hugo ceremony) - was over for another year. -Charles N. Brown

## Waiting for the Hugos



Accepters and Chicon co-chairs  
Becky Thomson and Tom Veal



Hugo Counters Justin Ackroyd  
and Roy Ferguson



Nominees Nick Stathopoulos (Artist)  
and Alan Stewart (*Thyme*)



Nominees Nickl and Richard Lynch



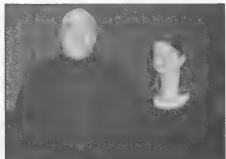
Nominee Teddy Harvia  
and wife Diana Thayer



Joyce and nominee Stanley Schmidt



Geoffrey and nominee David Hartwell



Nominee J. Michael Straczynski  
and wife, Kathryn M. Drennan

# COMPLETE HUGO VOTING

|                                  | Nom. | FIRST PLACE |     |     |     |     | SECOND |     |     |     |     | THIRD |     |    |    |     | FOURTH |     |     |     |     | 5th | 6th |     |     |     |     |
|----------------------------------|------|-------------|-----|-----|-----|-----|--------|-----|-----|-----|-----|-------|-----|----|----|-----|--------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| NOVEL                            |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| To Say Nothing of the Dog,       | 58   | 120         | 121 | 134 | 151 | 187 |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Connie Willis                    |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Children of God,                 | 32   | 72          | 72  | 85  | 107 | 126 | 112    | 112 | 134 | 155 |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Maria Doria Russell              |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Darwinia,                        |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Robert Charles Wilson            | 36   | 50          | 50  | 57  | e   | e   | 73     | 74  | 98  | 135 | 93  | 94    | 142 |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Distraction,                     | 34   | 43          | 43  | e   | e   | e   | 65     | 65  | e   | e   | 92  | 92    | e   |    |    | 137 | 138    |     |     |     |     |     |     |     |     |     |     |
| Bruce Sterling                   |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Factoring Humanity,              |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Robert Sawyer                    | 37   | 53          | 55  | 61  | 77  | e   | 70     | 73  | 84  | e   | 98  | 101   | 128 |    |    | 131 | 135    |     |     | 212 |     |     |     |     |     |     |     |
| No Award                         | *    | 3           | e   | e   | e   | e   | 7      | e   | e   | e   | 11  | e     | e   |    |    | 17  | e      |     |     | 43  |     |     |     |     |     |     |     |
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| NOVELLA                          |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Oceanic", Greg Egan             | 33   | 62          | 62  | 71  | 86  | 128 |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Aurora in Four Voices",         |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Catherine Asaro                  | 39   | 90          | 90  | 93  | 102 | 126 | 101    | 101 | 108 | 129 |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Story of Your Life",            |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Ted Chiang                       | 46   | 60          | 60  | 66  | 80  | e   | 71     | 71  | 83  | 110 | 99  | 101   | 124 |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Get Me To The Church            |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| on Time", Terry Bisson           | 38   | 27          | 28  | e   | e   | e   | 41     | 42  | e   | e   | 70  | 71    | 99  |    |    | 102 | 107    |     |     |     |     |     |     |     |     |     |     |
| "The Summer Isles",              |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Ian R. MacLeod                   | 33   | 35          | 35  | 42  | e   | e   | 45     | 45  | 58  | e   | 57  | 58    | e   |    |    | 99  | 101    |     |     | 171 |     |     |     |     |     |     |     |
| No Award                         | *    | 6           | e   | e   | e   | e   | 6      | e   | e   | e   | 10  | e     | e   |    |    | 17  | e      |     |     | 25  |     |     |     |     |     |     |     |
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| NOVELETTE                        |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Taklamakan",                    |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Bruce Sterling                   | 34   | 44          | 44  | 51  | 60  | 78  | 138    |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Echea",                         |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Kristine Kathryn Rusch           | 36   | 38          | 38  | 44  | e   | e   | 45     | 45  | 55  | 68  | 88  | 130   |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Zwarte Piet's Tale",            |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Allen Steele                     | 20   | 50          | 50  | 56  | 64  | 67  | e      | 58  | 58  | 66  | 74  | 80    | e   | 67 | 67 | 83  | 98     | 116 |     |     |     |     |     |     |     |     |     |
| "Steamship Soldier ...",         |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Nancy Kress                      | 19   | 35          | 35  | e   | e   | e   | e      | 40  | 41  | e   | e   | e     | e   | 53 | 54 | e   | e      | e   | 74  | 75  | 95  | 133 |     |     |     |     |     |
| "The Planck Dive",               |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Greg Egan                        | 34   | 39          | 39  | 44  | 50  | e   | e      | 49  | 49  | 57  | 62  | e     | e   | 58 | 58 | 68  | 75     | e   | 69  | 69  | 93  | 111 | 87  | 87  | 127 |     |     |
| "Time Gypsy", Ellen Klages       | 19   | 46          | 46  | 49  | 62  | 70  | 102    | 48  | 48  | 51  | e   | e     | e   | 56 | 56 | 66  | e      | e   | 69  | 69  | 82  | e   | 93  | 93  | 117 | 116 | 116 |
| "Divided by Infinity",           |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Robert Charles Wilson            | 19   | 49          | 50  | 53  | 60  | 67  | e      | 56  | 57  | 60  | 63  | 82    | 96  | 62 | 63 | 70  | 84     | 112 | 66  | 67  | e   | e   | 79  | 80  | e   | 108 | 109 |
| No Award                         | *    | 1           | e   | e   | e   | e   | 3      | e   | e   | e   | e   | e     | 3   | e  | e  | e   | e      | 4   | e   | e   | e   | 6   | e   | 8   | e   | 8   | e   |
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| SHORT STORY                      |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "The Very Pulse of the Machine", |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Michael Swanwick                 | 19   | 42          | 44  | 47  | 55  | 87  | 115    |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Maneki Neko",                   |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Bruce Sterling                   | 31   | 71          | 73  | 75  | 82  | 92  | 113    | 78  | 80  | 82  | 92  | 117   |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| "Radiant Doors",                 |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Michael Swanwick                 | 23   | 41          | 41  | 46  | 51  | e   | e      | 58  | 58  | 64  | 84  | 109   | 80  | 80 | 92 | 130 |        |     |     |     |     |     |     |     |     |     |     |
| "Wild Minds",                    |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Michael Swanwick                 | 17   | 28          | 29  | 30  | e   | e   | e      | 40  | 42  | 43  | e   | e     | 57  | 59 | 63 | e   | 107    | 110 | 130 |     |     |     |     |     |     |     |     |
| "Cosmic Corkscrew",              |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Michael Berstein                 | 22   | 54          | 54  | 58  | 66  | 70  | e      | 57  | 57  | 63  | 73  | e     | 70  | 71 | 81 | 100 | 76     | 77  | 91  |     | 101 | 105 |     |     |     |     |     |
| "Whiptail", Robert Reed          | 17   | 16          | 16  | e   | e   | e   | e      | 16  | 16  | e   | e   | e     | 30  | 30 | e  | e   | 44     | 44  | e   | e   | 96  | 99  |     | 159 |     |     |     |
| No Award                         | *    | 10          | e   | e   | e   | e   | 10     | e   | e   | e   | e   | 14    | e   | e  | e  | 17  | e      | e   | e   | 26  | e   |     | 35  |     |     |     |     |
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| RELATED BOOKS                    |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| The Dreams Our Stuff is          |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Made Of,                         |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Thomas M. Disch                  | 37   | 52          | 54  | 63  | 79  | 98  |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| The Work of Jack Williamson,     |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Richard A. Hauptmann             | 22   | 43          | 43  | 52  | 59  | 81  | 47     | 47  | 62  | 82  |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Science-Fiction:                 |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| The Gernsback Years,             |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Everett F. Bleiler               | 22   | 36          | 36  | e   | e   | e   | 44     | 44  | e   | e   | 60  | 61    | 82  |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| The Hugo, Nebula and World       |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Fantasy Awards,                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Howard DeVore                    | 26   | 37          | 37  | 44  | e   | e   | 48     | 48  | 61  | 80  | 57  | 57    | 73  |    |    | 89  |        |     |     |     |     |     |     |     |     |     |     |
| Spectrum 5, Cathy &              |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Arnie Fenner, eds.               | 29   | 41          | 41  | 47  | 55  | e   | 51     | 52  | 59  | e   | 56  | 57    | e   |    |    | 69  |        |     |     | 124 |     |     |     |     |     |     |     |
| No Award                         | *    | 12          | e   | e   | e   | e   | 12     | e   | e   | e   | 13  | e     | e   |    |    | 18  |        |     |     | 25  |     |     |     |     |     |     |     |
|                                  |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| DRAMATIC PRESENTATION            |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| The Truman Show                  | 68   | 89          | 90  | 99  | 125 | 187 |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Dark City                        | 53   | 85          | 85  | 85  | 100 | e   | 111    | 111 | 116 | 159 |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Pleasantville                    | 44   | 53          | 54  | 56  | e   | e   | 83     | 85  | 94  | e   | 137 | 141   | 160 |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Babylon 5:                       |      |             |     |     |     |     |        |     |     |     |     |       |     |    |    |     |        |     |     |     |     |     |     |     |     |     |     |
| Sleeping in Light                | 62   | 104         | 104 | 112 | 115 | 138 | 120    | 121 | 131 | 147 | 136 | 138   | 156 |    |    | 166 |        |     |     |     |     |     |     |     |     |     |     |
| Star Trek: Insurrection          | 42   | 27          | 27  | e   | e   | e   | 32     | 32  | e   | e   | 52  | 53    | e   |    |    | 96  |        |     |     | 188 |     |     |     |     |     |     |     |
| No Award                         | *    | 20          | e   | e   | e   | e   | 25     | e   | e   | e   | 34  | e     | e   |    |    | 60  |        |     |     | 81  |     |     |     |     |     |     |     |

# COMPLETE HUGO VOTING

|                        | 1st | 2nd | 3rd   | 4th   | 5th   | 6th                       |
|------------------------|-----|-----|-------|-------|-------|---------------------------|
| PROFESSIONAL EDITOR    | 1st | 2nd | 3rd   | 4th   | 5th   | 6th                       |
| Gardner Dozois         | 108 | 75  | 75    | 80    | 91    | 112 151                   |
| Patrick Nielsen Hayden | 54  | 74  | 74    | 75    | 80    | 99 122                    |
| David G. Hartwell      | 49  | 48  | 48    | 49    | 55    | e e 68 68 72 86 e         |
| Stanley Schmidt        | 78  | 61  | 61    | 64    | 69    | 77 e e 69 69 75 88 113    |
| Gordon Van Gelder      | 56  | 29  | 29    | 34    | e e e | 46 46 52 e e e 68 68 76 e |
| Scott Edelman          | 49  | 17  | 17    | e e e | e e e | 23 23 e e e 27 27 e e e   |
| No Award               | *   | 2   | e e e | e e e | e e e | 2 e e e 3 e e e 7 e e e   |

Continued on next page

## HUGO VOTING COMMENTARY

Aussiescon 3 got 438 valid Hugo votes, down a substantial 43% from Bucconeer's 769, but OK for an overseas venue. (LoneStarCon2 got 687, L.A. Con III got 939). Thanks to computer breakdown we know that there were 328 voters from the US and Canada, 90 from Australia/New Zealand, 16 from the UK and a mere four from the rest of the world. Proving, as usual, that the Americans dominate the voting no matter where the convention is. The Aussie vote was probably enough to tip a few contests but not many. There were around 1600 advance memberships, so about 27% of those eligible voted, a very high percentage. (Some 16% voted last year and the year before.) There were 425 nominating ballots, down from 471 last year, but again, high for an overseas convention.

Once again, it's time to explain the Australian ballot preference system. All first-place votes, including those for No Award, are counted (see column one), and the entry with the fewest votes is eliminated (e). The dropped entry's second-place votes now become first-place votes (column two), and the process is repeated until a nominee has a majority of the vote (usually five drops). Now things get really complicated. The decision for second place is done by dropping the winner, and counting its second-place votes as first-place votes, and starting all over again. Thus, the item which places second in the race for first place does not necessarily become the second-place leader, let alone the second-place winner. The third-place winner is decided by dropping both the first- and second-place winners, promoting the next eligible entry to first-place status, and starting all over yet again. The Australian system means that the winner is liked by a majority of the voters, even though it might not have gotten a plurality of first-place votes.

### BEST NOVEL (341 VOTES)

An easy winner, Connie Willis's *To Say Nothing of the Dog* got the most nominations, the most first-place votes, and held on to that lead all the way through. (It also won the Locus Award.) This is Connie's seventh Hugo win. She has had 18 nominations. *Children of God* kept a similar lock on second place, despite having the fewest nominations. *Darwinia* had to come from behind to take third place, followed by *Distraction* in fourth, and *Factoring Humanity* in fifth. The next four novels which came closest to making the final ballot: *Komarr* by Lois McMaster Bujold and *Island in the Sea of Time* by S.M. Stirling, both with 27 nominations, and *Mission Child* by Maureen F. McHugh, with 26. Nalo Hopkinson, who won the Campbell Award, had 25 nominations for *Brown Girl in the Ring*.

### BEST NOVELLA (280 VOTES)

"Oceanic" by Greg Egan, another Locus-Award winner, tied for the least nominations in this category, and was only second in first-place votes the first time around, but managed to pull ahead in the

final iteration to win by two votes over "Aurora in Four Voices", which went on to take a solid second place. It was Egan's first win in five nominations. The Theodore Sturgeon Award winner, "Story of Your Life", which had the highest number of nominations, took third. The race for fourth was closer, but "Get Me to the Church on Time" led from the start. "The Summer Isles" came in fifth. The next three novelettes nominated that didn't quite make the final ballot: "The Days of Solomon Gursky" by Ian McDonald with 21 nominations, "Ancestral Voices" by Gardner Dozois & Michael Swanwick with 20, and "A Princess of Helium" by R. Garcia y Robertson with 19.

### BEST NOVELETTE (302 VOTES)

Bruce Sterling's "Taklamakan" (tied for the Locus Award) started in the middle of the pack, but pulled ahead in the last two rounds to win. (At the last drop, two stories tied for last place, and both were eliminated according to the rules.) It was Sterling's second win out of 13 total nominations – three this year alone. "Echena", the novelette with the most nominations, also had to fight from behind to take second place. "Zwarte Piet's Tale" led all the way in the voting for third, as did "Steamship Soldier on the Information Front" for fourth. "The Planch Dive" (the other Locus Award winner) pulled ahead at the final go-round to take fifth; "Time Gypsy", which was second in the first-place voting, came in sixth. "Divided by Infinity", second in the second place voting, was seventh with 172 votes over 11 for No Award (not shown due to lack of space). The top runners-up among nominees that didn't make the final ballot: "Approaching Perimelasma" by Geoffrey Landis with 18 nominations, "Lovestory" by James Patrick Kelly and "Absent Friends" by Michael Burstein, both with 16 nominations.

### BEST SHORT STORY (240 VOTES)

Michael Swanwick's "The Very Pulse of the Machine" pulled ahead after the last drop to win by two votes over Bruce Sterling's "Maneki Neko" (the Locus Award winner), which had the most nominations and the most initial first-place votes; it went on to take second place handily. This was Swanwick's first Hugo win out of 10 nominations, including a record three this year in this one category. "Radiant Doors" led all the way in the race for third, as did "Wild Minds" for fourth, "Cosmic Corkscrew" for fifth, and "Whiptail", sixth. Runners-up to the final ballot, all with 16 nominations: "Tiger, Tiger" by Severna Park, "A Game of Consequences" by Dave Langford, and "In Space No-one Can Hear" by Michael Burstein.

### BEST RELATED BOOK (159 VOTES)

*The Dreams Our Stuff is Made Of: How Science Fiction Conquered the World*, Thomas M. Disch's irreverent and nasty look at the SF field, won easily; it had the most nominations and the most first-place votes, and was the Locus Award winner as well. This was Disch's first Hugo win out of four nominations. (The other three for fiction.) *The Work of Jack Williamson*, a complete

bibliography, worked its way up from the middle of the pack to take second place. *Science-Fiction: The Gernsback Years*, Bleiler's monumental look at the early days of magazine SF, came in third. *The Hugo, Nebula and World Fantasy Awards* took fourth place on the very first round, leaving *Spectrum 5* in fifth. The closest nominees that failed to make the final ballot: *Northern Dreamers: Interviews with Famous Science Fiction, Fantasy, and Horror Writers* by Edo van Belkom with 18 nominations, *Pulp Culture: The Art of Fiction Magazines* by Frank M. Robinson & Lawrence Davidson with 17, and *The MUP Encyclopedia of Australian Science Fiction* edited by Paul Collins with 14.

### BEST DRAMATIC PRESENTATION (378 VOTES)

*The Truman Show* had the most nominations, but was second in initial first-place votes to *Babylon 5* episode "Sleeping in Light", and only pulled ahead in the last two rounds to win. In the run-off for second place, *Dark City* started out behind "Sleeping in Light" as well, but won after the final drop. *Pleasantville* took third place by four votes over – you guessed it – "Sleeping in Light", but that battered *Babylon 5* episode rallied to take fourth place in a single knock-out round, leaving *Star Trek: Insurrection* to take fifth. Nearest runner-up nominees that failed to make the final ballot: *Star Trek: Deep Space Nine: "Far Beyond the Stars"* with 33 nominations, *Deep Impact* with 30, and *Babylon 5: "Day of the Dead"* with 27. As usual, this category had the most votes; even at a Worldcon, more people see the movies than read the books and stories.

### BEST PROFESSIONAL EDITOR (306 VOTES)

Gardner Dozois won his 11th editorial Hugo, the fifth in a row, without too much trouble. (He has been nominated 18 times including five for fiction.) He had the most nominations, and the most initial first-place votes – but only one more than Patrick Nielsen Hayden, who gave Dozois more of a fight than usual, but had to settle for taking second place. David G. Hartwell dominated in the race for third, as did Stanley Schmidt in fourth. Gordon Van Gelder took fifth place in the first round; Scott Edelman ended up in sixth. Runners-up to the final ballot: Ellen Datlow with 28 nominations, Beth Meacham with 16, and Shawna McCarthy with 14.

### BEST PROFESSIONAL ARTIST (292 VOTES)

Though he went into this contest with the most nominations, when it came to the actual voting Bob Eggleton won his fifth Hugo, including four in a row, out of 16 nominations, in his usual come-from-behind style, though not from behind the usual early leader. Australian (i.e. local favorite) Nick Stathopoulos, who started in the lead here and in the race for second, unfortunately lacked the broad base of support needed to win. Jim Burns took second; Michael Whelan, the Locus Award winner,

|                           | Nom. | FIRST PLACE |     |     |     |     |     | SECOND |     |     |     |     |     | THIRD |  |  |     |     |     | FOURTH |     |     |     |     |  | 5th | 6th |
|---------------------------|------|-------------|-----|-----|-----|-----|-----|--------|-----|-----|-----|-----|-----|-------|--|--|-----|-----|-----|--------|-----|-----|-----|-----|--|-----|-----|
| PROFESSIONAL ARTIST       |      |             |     |     |     |     |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Bob Eggleton              | 74   | 56          | 57  | 67  | 80  | 114 | 159 |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Jim Burns                 | 33   | 53          | 53  | 56  | 64  | 70  | e   | e      | 66  | 67  | 74  | 91  | 129 |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Michael Whelan            | 39   | 43          | 45  | 47  | 55  | e   | e   | e      | 59  | 61  | 70  | 90  | 117 |       |  |  | 77  | 80  | 96  | 138    |     |     |     |     |  |     |     |
| Don Maitz                 | 19   | 33          | 33  | 42  | e   | e   | e   | e      | 46  | 46  | 56  | e   | e   |       |  |  | 65  | 65  | 82  | e      |     | 109 | 110 | 143 |  |     |     |
| Nick Stathopoulos         | 19   | 70          | 70  | 71  | 77  | 80  | 90  | 72     | 73  | 76  | 85  | e   |     |       |  |  | 76  | 77  | 84  | 108    |     | 80  | 81  | 93  |  |     |     |
| Donato Giancola           | 25   | 27          | 27  | e   | e   | e   | e   | e      | 32  | 32  | e   | e   | e   |       |  |  | 45  | 45  | e   | e      |     | 51  | 51  | e   |  |     |     |
| No Award                  | 10   | e           | e   | e   | e   | e   | e   | e      | 11  | e   | e   | e   | e   |       |  |  | 11  | e   | e   | e      |     | 12  | e   | e   |  |     |     |
| SEMI-PROZINE              |      |             |     |     |     |     |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Locus                     | 91   | 118         | 118 | 121 | 133 | 154 |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Interzone                 | 69   | 70          | 70  | 74  | 79  | 120 |     |        | 107 | 107 | 112 | 129 |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| The New York Review of SF | 54   | 48          | 48  | 51  | 71  | e   |     |        | 72  | 72  | 76  | 106 |     |       |  |  | 119 | 121 | 130 |        |     |     |     |     |  |     |     |
| Science Fiction Chronicle | 53   | 44          | 44  | 47  | e   | e   |     |        | 70  | 70  | 75  | e   |     |       |  |  | 92  | 92  | 101 |        | 141 |     |     |     |  |     |     |
| Speculations              | 31   | 19          | 19  | e   | e   | e   |     |        | 25  | 25  | e   | e   |     |       |  |  | 31  | 32  | e   |        | 61  |     | 134 |     |  |     |     |
| No Award                  | 3    | e           | e   | e   | e   | e   |     |        | 6   | e   | e   | e   |     |       |  |  | 12  | e   | e   |        | 19  |     | 29  |     |  |     |     |
| BEST FANZINE              |      |             |     |     |     |     |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Ansible                   | 38   | 55          | 55  | 68  | 82  | 96  | 127 |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| File 770                  | 34   | 43          | 43  | 47  | 57  | 63  | e   |        | 58  | 58  | 66  | 72  | 106 |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Mimosa                    | 48   | 34          | 34  | 37  | e   | e   | e   |        | 43  | 43  | 54  | 61  | e   |       |  |  | 69  | 70  | 85  | 96     |     |     |     |     |  |     |     |
| Thyme                     | 23   | 42          | 42  | 48  | 54  | 65  | 83  | 50     | 50  | 58  | 66  | 83  |     |       |  |  | 55  | 55  | 67  | 82     |     | 69  | 70  | 99  |  |     |     |
| Plokta                    | 23   | 32          | 32  | e   | e   | e   | e   |        | 39  | 39  | e   | e   | e   |       |  |  | 43  | 43  | e   | e      |     | 62  | 63  | e   |  |     |     |
| Tangent                   | 44   | 41          | 41  | 44  | 46  | e   | e   |        | 43  | 43  | 47  | e   |     |       |  |  | 50  | 50  | 56  | e      |     | 64  | 64  | 81  |  |     |     |
| No Award                  | *    | 5           | e   | e   | e   | e   | e   |        | 5   | e   | e   | e   | e   |       |  |  | 9   | e   | e   | e      |     | 16  | e   | e   |  |     |     |
| FAN WRITER                |      |             |     |     |     |     |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Dave Langford             | 47   | 71          | 71  | 76  | 91  | 114 |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Maureen Kincaid Speller   | 20   | 52          | 53  | 62  | 66  | 85  |     |        | 70  | 71  | 80  | 94  |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Mike Glyer                | 28   | 40          | 40  | 46  | 53  | e   |     |        | 62  | 62  | 72  | 85  |     |       |  |  | 77  | 77  | 100 |        |     |     |     |     |  |     |     |
| Evelyn C. Leeper          | 28   | 27          | 28  | e   | e   | e   |     |        | 33  | 34  | 38  | e   |     |       |  |  | 50  | 51  | 66  |        | 77  | 78  |     |     |  |     |     |
| Bob Devney                | 26   | 28          | 29  | 32  | e   | e   |     |        | 31  | 32  | e   | e   |     |       |  |  | 47  | 49  | e   |        | 74  | 77  |     |     |  |     |     |
| No Award                  | *    | 15          | e   | e   | e   | e   |     |        | 18  | e   | e   | e   | e   |       |  |  | 24  | e   | e   |        | 30  | e   |     |     |  |     |     |
| FAN ARTIST                |      |             |     |     |     |     |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Ian Gunn                  | 78   | 99          | 99  | 100 | 104 | 116 | 134 |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Teddy Harvia              | 60   | 38          | 38  | 38  | 46  | 60  | 69  |        | 69  | 70  | 72  | 103 | 135 |       |  |  | 73  | 73  | 77  | 89     |     |     |     |     |  |     |     |
| Joe Mayhew                | 41   | 28          | 28  | 28  | e   | e   | e   |        | 45  | 45  | 48  | 54  | e   |       |  |  | 63  | 63  | 69  | 87     |     | 88  | 88  | 101 |  |     |     |
| Brad Foster               | 28   | 27          | 27  | 31  | 34  | e   |     |        | 41  | 41  | 47  | e   |     |       |  |  | 61  | 61  | 63  | e      |     | 65  | 65  | 71  |  |     |     |
| Freddie Baer              | 17   | 50          | 50  | 50  | 51  | 56  | e   |        | 57  | 57  | 58  | 63  | 68  |       |  |  | 18  | 18  | e   | e      |     | 27  | 27  | e   |  |     |     |
| D. West                   | 17   | 8           | e   | e   | e   | e   | e   |        | 17  | 17  | e   | e   | e   |       |  |  | 9   | e   | e   | e      |     | 12  | e   | e   |  |     |     |
| No Award                  | *    | 5           | e   | e   | e   | e   | e   |        | 8   | e   | e   | e   | e   |       |  |  |     |     |     |        |     | 17  |     |     |  |     |     |
| JOHN W. CAMPBELL AWARD    |      |             |     |     |     |     |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Nalo Hopkinson            | 46   | 77          | 77  | 80  | 97  | 110 |     |        |     |     |     |     |     |       |  |  |     |     |     |        |     |     |     |     |  |     |     |
| Kage Baker                | 33   | 38          | 39  | 46  | 59  | 76  |     |        | 56  | 57  | 66  | 83  |     |       |  |  | 68  | 69  | 84  |        |     |     |     |     |  |     |     |
| Julie E. Czerneda         | 29   | 39          | 39  | 42  | e   | e   |     |        | 54  | 54  | 59  | 80  |     |       |  |  | 67  | 67  | 76  |        | 98  |     |     |     |  |     |     |
| Susan R. Matthews         | 26   | 43          | 43  | 46  | 52  | e   |     |        | 53  | 53  | 57  | e   |     |       |  |  |     |     |     |        | 52  |     | 109 |     |  |     |     |
| James Van Pelt            | 18   | 25          | 25  | e   | e   | e   |     |        | 27  | 27  | e   | e   |     |       |  |  | 35  | 35  | e   |        | 17  |     | 27  |     |  |     |     |
| No Award                  | *    | 6           | e   | e   | e   | e   |     |        | 13  | e   | e   | e   |     |       |  |  | 15  | e   | e   |        |     |     |     |     |  |     |     |

## Hugo Voting Commentary

came in third; Don Maitz dominated the race for fourth. Nick Stathopoulos finally took fifth, ahead of Donato Giancola in sixth. Top nominees who failed to make the final ballot: Tom Canty with 17 nominations, Stephen Youll with 14, and David Cherry with 13.

### BEST SEMI-PROZINE (302 VOTES)

*Locus* easily won its 21st award out of 29 nominations, the fourth in a row, with the most nominations and first-place votes. *Interzone* dominated the run-off for second place, as did *The New York Review of SF* for third. *Science Fiction Chronicle* took fourth place on the first count; *Speculations* took fifth. Runner-up nominees: *SFWA Bulletin* with 18 nominations, *Aboriginal SF* and *Absolute Magnitude*, both with 15. (There were seven nominations for *Nova Express* in this category, but none could be transferred to Fanzine because in each case the nominator already had five nominations in the Fanzine category.)

### BEST FANZINE (252 VOTES)

Winner *Ansible* started with the most first-place votes, and was never seriously challenged. It was its fourth win out of 10 nominations. *File 770* took second. *Mimosa*, which had the most nominations,

was third. *Thyme*, the Australian entry, was the runner-up for second, but lacked voter depth; it came in fourth. *Plokta*, despite consistently being the first fanzine dropped (after No Award), came in fifth, ahead of *Tangent* in sixth. Runners-up to the final ballot: *Bento* and *Outworlds*, both with 21 nominations.

### BEST FAN WRITER (233 VOTES)

Dave Langford started with the most nominations and first-place votes, and coasted on to victory, winning his 13th fan-writing Hugo – the 11th in a row out of 21 consecutive nominations. Maureen Kincaid Speller, despite having the fewest nominations, came in a solid second; Mike Glyer dominated third. Evelyn C. Leeper took fourth in a one-vote victory over Bob Devney, fifth. The closest runners-up to the final ballot: Cheryl Morgan with 17 nominations, and Bruce Gillespie and Joseph T. Major, both with 16. As usual, this category had the fewest votes of regular Hugo categories.

### BEST FAN ARTIST (255 VOTES)

The late Ian Gunn started with a substantial lead, with the most nominations and almost twice the first-place votes of the nearest contender, and held on easily to win. He had been nominated four times before his untimely demise earlier this year. Teddy

Harvia was a strong second. Joe Mayhew held onto his lead for a two-vote victory over Brad Foster for third; Foster went on to take fourth. Freddie Baer ended up in fifth; she started with the second highest number of votes for both first and second place, but never picked up significant votes after other artists were dropped, suggesting a devoted but small following that can't provide the broader support needed to win under this system. The top nominees not quite making the final ballot were Sheryl Birkhead and Peggy Ranson, both with 15 nominations.

### JOHN W. CAMPBELL AWARD (228 VOTES)

Nalo Hopkinson won easily, with the most nominations and the most first-place votes. Kage Baker came in second in a tight contest with Julie E. Czerneda, who went on to take third. Susan R. Matthews took fourth place on the first count; James Van Pelt was fifth. The top runners up were Shane Tourtelotte with 14 nominations, and Cory Doctorow and Tom Cool, both with 12. All the nominees were in their second year of eligibility.

# SF Celebrates the Last Eclipse

*The last eclipse of the millennium was seen by one group of fans and pros from six nations. While they were at it, they held a mini convention and launched a couple of books.*

Science fiction is full of the grand, the astronomical and coincidence. So, not surprisingly, a small band of SF fans and pros gathered to witness the last grand astronomical spectacle that can be seen from our world's surface, based on coincidence – that of the Moon being 1/400 the size of the Sun and 1/400 the distance – a solar eclipse. Where was this event? Why, where this year the Earth's curve maximised totality: Romania.

Organised by the Anglo-Romanian Science & SF Exchange, the International Week of Science Fiction was originally meant to be a gathering of just a few friends to see the eclipse. However, like some mutant creature from a '50s "B" movie, nothing could stop it. It grew and grew to become, with six countries represented, in effect a mini-Eurocon complete with: Guest of Honour, Robert Sheckley; Fan GoH, Tony Chester (UK); and Toastmaster, the Italian author Roberto Quaglia. Finally yours truly provided the science.

The event was held in Romania's most western, and most commercial city, Timisoara. Timisoara was the city where the 1989 revolution that overturned communism began. It lies on the Banat plain to the west of the Transylvanian Mountains; and yes, the mosquitoes there really do have an appetite for blood.

But first, prior to the International Week of SF, there was a preliminary week of science during which it was a privilege to meet some of Timisoara's top scientists, one of whom, Prof. Checu Iacob, was responsible for Romania's first *in vitro* fertilization and who has over 100 children to his credit. The venue for the International Week of SF itself was generously provided by Orizont, the Timisoara branch of the Romanian Writers' Association, whose oak-panelled hall lent a certain dignity to the proceedings.

The International Week of SF began with (the Hungarian author of *Vasylagok* [Worlds of Iron]) Mandics (George) Gyorgy's talk on the Maritan "Pathfinder" mission. This was highly apposite since the principal local SF host was the H.G. Wells SF Society, so what better than a review of Earth's most recent invasion of the red planet? George is a

bit of a Fortean on the side, so his talk took interesting detours via Lowell's canals and the infamous Martian face (now shown to be a clump of weirdly eroded hills).

The welcome ceremony followed immediately after, during which Roberto Quaglia gave one of his "odd perspective" mini discourses for which he is renowned this side of the Atlantic. This one centred on the concepts of place, space and the individual. For some reason the 1950's BBC *Goon* quote, "Everybody has got to be somewhere," sprang to mind. And then there were the awards. Circumstance prevents Eastern Europeans from being as mobile as their Western counterparts, so it was a pleasure to hand over, albeit belatedly, two Eurocon Awards to the three Romanians who were part of the Concatenation team that produced two-language editions (English and Romanian) in 1997. The Award was for Best European Promoter of SF. It was originally presented at the 1997 Eurocon in Dublin (Ireland) to the Concatenation team, but then, not all were present, especially the Romanian contingent. So the International Week of SF provided the ideal opportunity for Liviu Pirvan and Silviu and Antuza Gensescu to receive their Awards and indeed two other Dublin-missing, western members of the Concatenation team: Matthew Freestone and Tony Chester.

The subsequent pattern for the International Week was somewhat different from western conventions and, the truth be told, eastern ones too. The daytime typically consisted of the western visitors seeing, the sights guided by local H.G. Wells SF fans, as well as the giving of video-recorded interviews for future fanzines, and indeed to Romania's media: press, radio and TV. One day we even had a jaunt to the village of Jimbora, right on the Serbian border: a village whose windows were rattled by the bombing during the recent Kosovan-Serbian war! There were only two exceptions to this sight-seeing: the eclipse day and the day of the book and book cover launch. Yes, you read it correctly, book cover launch. For while Nemira (a Bucharest SF publisher) was able to

launch Sheckley's *Transfer Mental* [Mindswap], Roberto Quaglia's *Paine, Unt si Paradoxina* [Bread, Butter and Paradoxine] text was not ready, only the book cover. This did not daunt Roberto, who took great delight in launching a product "no-one could buy," (though his eloquence slipped up with his closing words pointing out that copies of his two previous Nemira books just happened to be on hand). Causing some local notoriety at the launch was the Deputy Mayor of Timisoara, who announced that he had once written an SF story about a photon-powered rocket – the local press enjoyed that, though I am not sure it did his political career much good. As for the week's science fiction programme, this took place for two to three hours each evening, followed by a fanish dinner in the Opera Restaurant on Timisoara's main square.

It should be pointed out that throughout the week the weather was warm. For which read between 33-36°C midday. The temperature in the Orizont hall for the evening SF slot was as hot. Indeed, during one session a local fan's video camera's liquid crystal display seemed to liquefy. The damage was permanent! (Fortunately a quick whip round covered the cost, which in local terms was a sizeable sum, and so a small personal disaster was averted.)

As for the eclipse, I was privileged to provide the *hors d'oeuvres* with a slide-illustrated talk on "Biology, astronomy and eclipses". This in fact was largely a repeat of one of my Dortmund (Trinity) Eurocon talks earlier this year; however, as more than one member of the audience commented afterward, it was odd to realise that the sights portrayed were ones we were hopefully to see the next day. These were comments, it transpired, that tempted fate...

The eclipse day began with a rain storm. The cloud cover was impenetrable. Nonetheless, we found one of the hotel's terraces that was half-

Timisoara - Eclipse 11 August 1999 - 13h 56' 53" "Foto Preferans"



Jonathan Cowie, the Deputy Mayor of Timisoara, Roberto Quaglia, Robert Sheckley

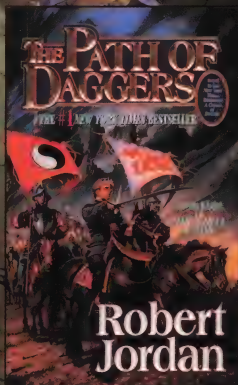


Liviu Pirvan and Antuza Gensescu show their Eurocon Award to the camera, Jonathan Cowie at right

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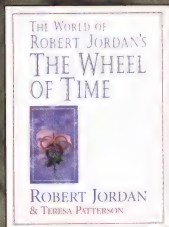


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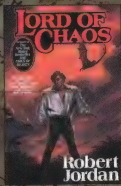


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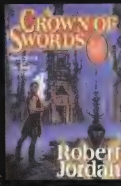
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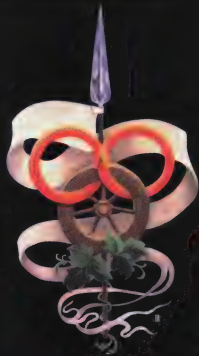
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—*The New York Times*



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## SF Celebrates the Last Eclipse

roofed where we could wait out the storm (which cooled things a little) and sip the local (and excellent) wine. We soon found out that Romania's TV had a crew on the hotel roof (one of a number along the eclipse path). With no eclipse to see, the opportunity was taken to interview Bob Sheckley, Roberto Quaglia and myself. All was going well until the rain re-commenced. The camera crew first protected the cameras with polythene and then turned their attention to us. One of them brought over a giant umbrella (as used for outside restaurant tables) just as the thunder rumbled and lightning began to flash. That was when I pointed out, hastily exiting stage left, that the media crew were braver folk than us scientists—no way was I sitting next to a metal pole on the roof of one of the city's tallest buildings in a lightning storm, even if its boltly did keep us dry!

Fortunately, by the time we returned to the terrace the clouds began to break and we began to see glimpses of the partial eclipse. The sky slowly cleared and we all began to look forward to totality. Then just at the critical moment this itty-bitsy, tiny, midge cloud sat squarely in front of the sun. No amount of blowing would shift it (we tried) as the world around us swiftly plunged into darkness, which itself was eerie. Finally, two minutes later, just as totality ended, the cloud moved. We had just missed it! To add insult to injury, the three of us staying with locals found that from our lodgings totality was perfectly clear. Worse, some of the

local fans had a clear view a few hundred yards from the hotel. Were we peeved!

The next night was the westerners' farewell banquet for the H.G. Wells organisers and translators. A nightmare to plan (such is the eastern European way) but made much easier with the help of local fan Liviu Pirvan. The locals ate Chinese while the westerners ate Romanian. Unfortunately, last minute travel arrangements for some were confounded due to rail time changes as a result of floods on the line to Bucharest, so a few westerners missed this last thrash. The dinner itself was the one western-run event, serving the dual purpose of raising funds for the Anglo-Romanian Exchange and thanking just those local fans who actively contributed to making the week happen. The Romanians took the opportunity to present each westerner with a laminated certificate of honorary membership of the H.G. Wells SF Society. Then the Western half of the Anglo-Romanian Exchange made a surprise announcement that it would host two of the H.G. Wells Society for ten days of the locals and SF in the UK for Easter 2000. The locals chosen in advance (but admirably kept secret throughout the week until the dinner) were the author Mandics Gyorgy and translator Antuza Gencescu (whose credits include producing what must be the most accurate translation of Gene Wolfe's *Book of the New Sun* into Romanian). This will be the second time that Romanians have been sponsored for such a visit by the Exchange. They can look forward to meeting a number of SF groups in England, seeing sights of scientific

interest, and meeting UK SF personalities before rounding off their trip by attending the UK national SF convention, 2Kon in Scotland. This was a fitting end to a packed week of science, SF, and fun. All the more so as Antuza Gencescu had contributed much to the International Week of SF, while Mandics Gyorgy had arranged a number of ancillary science visits and the outing to Jimbala. Unfortunately, the next eclipse is in South Africa on June 21st, 2001, so ruling out a mini-Eurocon. Anyone up for running a mini-Worldcon?

### Further information:

The 2001 Eurocon will be in Romania (at the other end of the country), details from socratee@newsys.ro putting "Eurocon - Mironov" in the subject line, though I suspect that the full details will only be available after next year's governmental election.

Details of the 2000 UK National Science Fiction Convention in Glasgow are available now from [www.theory.dcs.st-and.ac.uk/2kon/](http://www.theory.dcs.st-and.ac.uk/2kon/) or by contacting [2kon@dcs.st-and.ac.uk](mailto:2kon@dcs.st-and.ac.uk)

The way the astronomy of the Earth's motion affects climate, hence biology and even our evolution, is covered in my recent book *Climate and Human Change: Disaster or Opportunity?* (Parthenon) ISBN 1-85070-971-8.

That Roberto Quaglia's novels only exist in Italian and Romanian, and not English, is the 42nd greatest mystery in the universe. Anglophone publishers note.

—Jonathan Cowie

## SF in Japan

SF Seminar '99 was held May 2 in Tokyo, Japan. It has been held every spring since 1980, and as a serious and constructive convention it offers a host of lectures and panel discussions featuring authors, critics, translators, editors, and film production people active in the SF field. It was held for the 20th time this year. Over 200 people participated, making it the largest SF Seminar ever. Four main themes were covered: "Bunko SF Publishing", "The Space Opera Renaissance", "Interview with Choei Kanbayashi" and "Interview with Setsuko Shinoda".

The "Bunko SF Publishing" panel discussion was chaired by SF critic Ryohei Takahashi, and featured three editors from the field: Hiromi

Komiyama of Hayakawa, Tetsuya Kohama of Tokyo Sogensha, and Takeshi Muramatsu of Kadokawa Haruki Jimusho. Bunko books are roughly equivalent to the paperback publishing of America and the UK, but the size is closer to the old 35-cent paperbacks than the new ones. And in Japan, even though they are softcover, they all come with dust jackets. Hawakaya played the leading role in Japanese SF publishing after World War II, but was relatively late to offer them in the bunko format (1970). They have made up for lost time, though, with over 1300 SF titles in bunko now, mostly translations into Japanese. Hayakawa also offers a bunko series of fantasy works, and a bunko series of Japanese authors (mostly SF, but with

some mystery and comics, too).

Tokyo Sogensha began with a bunko series of translated mystery works, starting up its bunko translated SF line in 1963. They currently offer only about 500 SF titles.

Kadokawa Haruki Jimusho is the youngest of the three, launching its bunko line in 1997. It is especially stressing reprints of Japanese authors, mostly in genre SF and mysteries. Among its titles are formerly out-of-print works by famous Japanese SF authors including Sakyo Komatsu, Ryu Mitsuse, Ryo Hamura, and Masaki Yamada. According to Muramatsu, these reprints have been well-received by the market, and are not only attracting dyed-in-the-wool SF readers, but also



Bunko Paperback SF panel: Hiromi Komiyama, Tetsuya Kohama



Bunko Paperback SF panel: Ryohei Takahashi, Takeshi Muramatsu



Space Opera Renaissance panel: Mitsuyasu Sakai, Hiroyuki Morioka, Nobumitsu Omiya

welcoming new readers to the SF fold. Tokyo Sogensha has utilized the same approach, releasing out-of-print works from its library with new jacket art and designs in special "Reprint Fair" campaigns, with excellent results. Some titles do better as reprints than they did originally, it seems. Hayakawa, on the other hand, tends to reprint to reader request rather than running special campaigns, although they admit books which sold poorly in their first edition are unlikely to be reprinted.

"The Space Opera Renaissance", another panel discussion, featured Hiroyuki Morioka, who has attracted a considerable following as a modern space opera author; SF critic Nobumitsu Omiya; and SF author/animation scriptwriter Mitsuyasu Sakai. The discussion focused on the popular "Seikai no Monsho" [Emblem of the Stars] series begun in 1996 by Morioka (born 1962, debut 1991). The series is still being continued, and has already been released as an animation. It makes the assumption that imperialism is an effective way to run a society on the galactic scale, pointing up the conventional views of imperialism as old and inhumane.

Chohhei Kanbayashi (born 1953, debut 1979) is widely recognized as one of the leading SF authors in Japan today. His works are often compared to those of Philip K. Dick because of their tendency to show the emptiness of reality, or a coexistence of multiple realities, but his writing is in fact considerably more logical than Dick's, and his works more finished. He is popular with fans from much of the SF world, including hard SF, cyberpunk, and orthodox SF. Fifteen years ago, Kanbayashi wrote *Fighting Sprite Yukikaze* (see *Locus* #288, Jan. 1985) describing the war between unknown aliens and a jet fighter with artificial intelligence. The work won the Seiun Award (the Japanese Hugo), and remains one of his best pieces. The successor to *Yukikaze*, *Good Luck*, was recently serialized and promptly released as a book. Most of the questions at the interview, with myself as interviewer, focused on *Good Luck*. He explained the theme of the series as an exploration of whether or not communication with unknown life forms is possible. "Man has the capacity of interpreting the unknown, but there are any number of possible interpretations," he said. After the interview, he signed hot-off-the-presses copies of *Good Luck* being sold on-site, and promptly sold out all 100 copies available. With over half the participants purchasing copies, it showed clearly how popular he is.

Setsuko Shinoda (born 1955, debut 1991) is an author active in many fields: SF, horror, adventure, romance and general fiction. In 1997, she was awarded the prestigious Naoki Prize for literature. Interviewer and SF author Makoto Yamagishi probed her views on the differences between horror, SF and mysteries. She explained that, to her, "If it's scary, it's horror... a classification by what you feel. SF and mysteries, on the other hand, are

classified by concept. If the mystery or question is gradually expanded in scope, the work is SF, and if it converges toward a resolution, then it is a mystery work." In modern Japanese publishing, works spanning several genres (SF, horror, mystery, adventure) are becoming extremely popular, and Shinoda is viewed as one of the authors in the forefront of the movement. Most of her basic concepts, however, seem to revolve around SF.

The themes of this year's SF Seminar accurately reflect the state of SF in Japan today, and after the formal presentations were done, the participants moved to a local Japanese-style ryokan (inn) for a special evening event. As is common at the Worldcon, room parties were held with a variety of themes, including discussions and exhibitions: feminist SF, the mad scientist in history, *Star Wars* film festival, reading session for nonexistent books, horror novels, girl's comics, psychiatry and SF, SF criticism from the viewpoint of cultural theory, SF cover art, just-out Japanimation, the latest American TV series, networking and fandom, rare book exhibition, and an auction. About 160 people participated. The SF Seminar Executive Committee plans to host a number of rooms at the Japan SF Convention as well. For information: [www.twics.com/~hamada/sfsemi nar/index-e.html](http://www.twics.com/~hamada/sfsemi nar/index-e.html)

On February 26 the awards ceremony for the 19th Nihon SF Taisho was held at the Tokyo Hall, in Tokyo. This award is presented annually by the SF&F Writers of Japan (SFWJ), based on a preliminary ballot and final selection by the Awards Committee. The Nihon SF Taisho this year went to Hideaki Sena, for *Kadokawa Shoten* [Brain Valley]. Three special awards were also presented this year: one went to late Japanese SF author Shin'ichi Hoshii, the second to "Collection of the Bizarre", edited by Masahiko Inoue (an original anthology series from Kosoado), and the third to Masahiro Noda's television lecture series, *The People Who Dreamed Space* (being aired on NHK television).

Hideaki Sena, a university lecturer, was born in 1968. While attending graduate school in 1995 (pharmacology), he applied his knowledge of biotechnology to write *Parasite Eve*, and submitted it to the 2nd Japan Horror Novel Award Contest. His debut novel not only won the award, it went on to become a best-seller, and a movie. *Brain Valley* is his second work. The main story concerns a secret project to bring out the hidden powers of the human mind, and a plot involving the same, but he also explains a number of phenomena, such as experiences after death, the occult and UFOs, as products of the

mind. He applies considerable expertise in the field, in a story-telling style on a par with that of Michael Crichton.

Shin'ichi Hoshii was one of the pioneers of SF in Japan. Born in 1926, he was one of the founding members of the ground-breaking *Uchujin* fanzine in Japan, with Takumi Shibano. He made his debut in 1957, in a mystery magazine. Specializing in ultra-short stories, his work has been compared to that of Fredric Brown and Ray Bradbury. He completed his 1000th work in 1983, and his wide range won him fans not only in SF, but throughout the entire spectrum of literature. He passed away on December 30, 1997, after a long illness. The award was given to him posthumously in recognition of the enormous contributions he made to Japanese SF.

"Collection of the Bizarre" defines a specific theme for each book within it, including not only horror, but also SF and fantasy.

Masahiro Noda was born in 1933, and while his "real" occupation is running a television program production company, he is active as an SF author, translator, and space development researcher. He is also a famous collector of pulps and paperbacks. His television program clearly delineates the history of SF, backed up by samples from his collection, a reading corner for SF works, and guest appearances by SF authors. It has successfully appealed the enjoyment of SF to many viewers.

In addition to the Nihon SF Taisho, the SFWJ established a new contest designed to uncover promising new authors in the field, at the end of 1998: the Japan SF New Writer Award. The deadline for submissions for the first year is July 31, 1999. The winning work will be published by Tokuma Shoten, which is providing financial assistance for the award.

For information on the Nihon SF Taisho, check out the SFWJ home page: [www.sfwj.or.jp/index-e.html](http://www.sfwj.or.jp/index-e.html)

- Shinji Maki



Feminist SF (SF critic Shinji Maki on the window sill, Reona Kashiwazaki in the black dress)



Chohhei Kanbayashi



Setsuko Shinoda



Yoshio Kobayashi and Family at the Reception Desk



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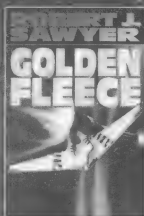
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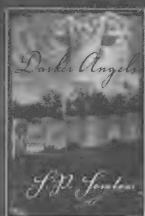
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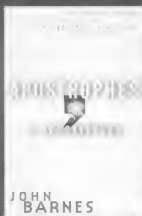


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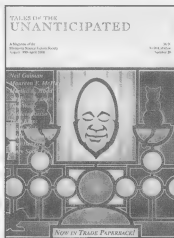
"Zavala whips up a . . . soufflé of domestic heartache plus witch play, with intermittent naughty bits and a fine flurry of special effects at the climax."

—*Kirkus Reviews*  
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# Magazines Received - August



**Altair**—Robert N. Stephenson *et al.*, eds. Issue Four [August 1999], A\$9.95, twice yearly, 154pp, 14½ x 20½ cm. Australian magazine devoted to "alternative airings in speculative fiction." Aussiecon III issue, with reprint fiction by Joe Haldeman, Stanislaw Lem, Sean Williams (original), and others, humor by Sir Arthur C. Clarke and David Brin, poetry by Ian Watson and others, articles by Jack McDevitt (on the source of SF ideas) and Jean-Claude Dunyach (on French SF), plus how-to articles by Robert J. Sawyer and Chuck McKenzie. Cover by Dominic Emile Harman. A\$17.00/year Australia, US\$20.00 elsewhere, to Altair Publishing, P.O. Box 475, Blackwood SA 5051, Australia.

**Analog**—Stanley Schmidt, ed. Vol. 119 No. 10, October 1999, \$3.50, 11 times a year, 146pp, 13½ x 21 cm. Novelleites by Paul Levinson, Sarah Zettel, Jerry Olthoff, and Ramona Louise Wheeler, short stories by Laurence M. Janifer, Ron Collins, Christopher McKitterick, and Rebecca Lickiss. Cover by Randy Aspland.

**Asimov's Science Fiction**—Gardner Dozois, ed. Vol. 23 No. 10 (whole #285), Oct/Nov 1999, \$5.50, 11 times a year, 242pp, 13½ x 21 cm. Double issue with novellas by Connie Willis and Walter Jon Williams, novelleites by Kim Stanley Robinson, Gardner Dozois, and Richard Kadwin, short stories by Mike Resnick, Tony Daniel, Nelson Bond, and Michael Swanwick, plus poetry. Reviews by Norman Spinrad. This issue also has a guest editorial by Jack Williamson. Cover by Jim Burns.

**Challenging Destiny**—David M. Switzer & Robert P. Switzer, eds. #7, August 1999, C\$7.50/US\$6.50, biannual, 126pp, 13 x 20 cm. Canadian SF/Fantasy small-press magazine, with fiction by Hugh Cook and others, a review, and an interview with Robert Charles Wilson. Cover by Andrey V. Ivanchenko (Anry). Subscription: C\$24.00/US\$20.00 for 4 issues, to *Challenging Destiny*, R.R. #6, St. Marys ON N4X 1C8, Canada.

**Extrapolation**—Donald M. Hassler, ed. Vol. 40 No. 3, Autumn 1999, \$5.00, quarterly, 84pp, 15 x 23 cm. Scholarly journal, with articles on works by Fritz Leiber, William Golding, etc., plus reviews. Subscription: \$18 for 4 issues, to Kent State University Press, Journals Dept., Kent OH 44242, or free with a membership in the Science Fiction Research Association.

**Foundation: The Review of Science Fiction**—Edward James, ed. #76, Summer 1999, £5.95, three times a year, 130pp, 14½ x 21 cm. Scholarly magazine, with articles, letters and reviews. This issue features four articles on works by Iain M. Banks, plus essays on Heinlein and other topics, and reviews. Subscription: £16.00 for 3 issues, UK and Ireland, \$32.00 US surface mail, \$41.00 US air mail, more for institutions, to the SF Foundation, c/o Dr. Andrew M. Butler, 33

Brook View Dr., Keyworth, Nottingham NG12 5JN, UK.

**Indigenous Fiction**—Sherry Decker, ed. No. 3, August 1999, \$6.00, biannual, 78pp, 13½ x 21½ cm. Small-press literary magazine open to fiction and poetry of "almost any" genre. Much of the fiction, which includes stories by Stepan Chapman and Mark Rich, seems to have elements of SF or horror. Subscription: \$11.00 per year (2 issues) to F. Publishing, P.O. Box 2078, Redmond WA 98073-2078.

**Interzone**—David Pringle, ed. Issue #147, September 1999, £3.00, monthly, 68pp, 21 x 27½ cm. Fiction by Tanith Lee, Richard A. Lupoff, Garry Kilworth, Francis Amery, and Christopher Kenworthy, and an interview with Simon Ings. Cover by Dominic Harman. Subscription: £34 UK, £40 overseas seamount, \$60 overseas airmail, to *Interzone*, 217 Preston Drive, Brighton BN1 6FL, UK.

**Journal of the Fantastic in the Arts**—W.A. Senior, ed. Vol. 10 No. 2, whole #38, Summer 1999, \$6.50 + \$1.50 p/h, quarterly, 94pp, 15 x 23 cm. Academic journal, with articles on Dracula and other works by Bram Stoker, plus horror/vampire books by Stephen King. Dan Simmons, etc. Subscription: \$20/year individual, \$25 institutional [checks to IFAFA], to JFA, Florida Atlantic Univ., Dept. of English, 777 Glades Road, Boca Raton FL 33431; free to members of the International Association for the Fantastic in the Arts.

**The Magazine of Fantasy & Science Fiction**—Gordon Van Gelder, ed. Vol. 97 No. 4 & 5 (whole #578), Oct/Nov 1999, \$5.95, 11 times a year, 324pp, 13 x 19½ cm. Special 50th Anniversary double issue, with a novella by Lucius Shepard, novelleites by Ursula K. Le Guin, Robert Silverberg, and Kate Wilhelm, and short stories by Terry Bisson, Harlan Ellison, Ron Goulart, Theodore Sturgeon, Jonathan Carroll, Paul Anderson, Howard Waldrop, Robert Sheekley, Gene Wolfe, and Carol Emshwiller, plus an homage to Sturgeon by Judith Merril, a guest editorial by Ray Bradbury, etc. Cover by Chesley Bonestell.

**The New York Review of Science Fiction**—David Hartwell *et al.*, eds. Issue #132, August 1999, \$3.50, monthly, 24pp, 21½ x 28 cm. Review and criticism magazine, with essay-length and short reviews. This issue features three articles on the work of John Crowley, plus a piece on animals in SF and fantasy. Subscription: \$32.00 per year to Dragon Press, Box 78, Pleasantville NY 10570.

**Private Writings**—Ed McFadden, ed. Vol. 6 No. 2, Whole #18, [1999], \$4.95, quarterly, 66pp, 21½ x 28 cm. Small-press/semi-professional magazine of fantasy, mystery, and SF, with fiction by Ed Gorman and others, plus poetry, an interview with Joe Lansdale, etc. \$16.00 per year, \$20.00 Canada, \$22.00 elsewhere,

to DNA Publications, P.O. Box 2988, Radford VA 24143-2988.

**Realms of Fantasy**—Shawna McCarthy, ed. Vol. 6 No. 1, October 1999, \$3.99, bimonthly, 92pp, 20½ x 27½ cm. Glossy, full-color fantasy magazine, with fiction by Jessica Wynne Reisman, E.A. Johnson, Kij Johnson, Christopher Rowe, Devon Monk, and Derryl Murphy, and an art portfolio/interview with Daniel Horne by Jane Frank. Cover by Boris Vallejo. Subscription: \$16.95 per year US, \$21.95 elsewhere, to Realms of Fantasy Circulation, P.O. Box 736, Mt. Morris IL 61054.

**Tales of the Unanticipated**—Eric M. Heideman, ed. #20, August 1999-April 2000, \$6.00 (+\$1 pstg), octomonthly, 106pp, 18½ x 24½ cm. Fiction magazine of the Minnesota SF Society, with original stories by Neil Gaiman, Mark Rich, Mary Soon Lee, Don Webb, Stephen Dedman, and others, an interview with Neil Gaiman, and poetry. Cover by David Roszelle. Subscription: \$20.00 for four issues to *Tales of the Unanticipated*, Box 8036, Lake Street Stn., Minneapolis MN 55408; checks to the Minnesota Science Fiction Society.

**Weird Tales**—George Scithers & Darrell Schweitzer, eds. Vol. 56 No. 1 (whole #317) [Fall 1999], \$4.95, quarterly, 68pp, 21 x 27½ cm. Small-press/semi-professional magazine of dark fantasy, with fiction by Darrell Schweitzer, Hugh B. Cave, Andy Duncan, James Van Pelt, Kelly David McCullough, and Brian Stableford, plus poetry. Cover by Rick Berry. Subscription: \$16.00 for 4 issues US, \$20.00 Canada, \$22.00 elsewhere, to DNA Publications, Inc., P.O. Box 2988, Radford VA 24143-2988.

## The Outer Limits

**Alfred Hitchcock's Mystery Magazine**, October 1999, has fantasy story "Death in a State of Grace" by Lee Hickling, and SF "Wave Goodbye" by Simon McCaffrey.

**Dragon** #263, September 1999, has fiction "Dux Bellorum" by Ben Bova.

**Ellery Queen Mystery Magazine**, Sept/Oct 1999 double issue, includes some fiction with elements of dark fantasy: "Hanged Man" by Ian Rankin, and "Cat Thief" by Ernest Dudley.

**The New Times Los Angeles**, July 29-Aug. 4, 1999, has an interview with Forrest J Ackerman.

**Newsweek**, August 23, 1999, has a feature story about J.K. Rowling, author of the bestselling "Harry Potter" YA fantasies.

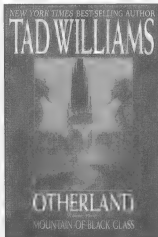
The **Minneapolis Star Tribune**, 8/1/99, has an interview with Thomas Disch.

**Time**, September 20, 1999, has a cover story on J.K. Rowling and "Harry Potter."

**Westwind** #43, July/August 1999, has the first part of an interview with Harry Turtledove.



## Books Received - August



Compiled by Charles N. Brown and Carolyn Cushman. Please send all corrections to Carolyn Cushman c/o Locust. We will run all verified corrections.

**KEY:** \* = first edition + = first American edition  
 \* Allen, Roger MacBride **David Brin's Out of Time 3: The Game of Worlds** (Avalon 0-380-79969-3, \$4.99, 246pp, pb, cover by Peter Bollinger & Cliff Nielsen) Young-adult SF novel, third in the series created by David Brin. Teens from the present are pulled into the far future to help mankind compete with unfriendly aliens.

\* Andrews, V.C. **Jade** (Pocket 0-671-02802-2, \$3.99, 166pp, pb, cover by Lisa Falkenstein) Associational gothic horror novel, third in "The Wildflowers" series. The author is probably still Andrew Niederman. Copyrighted by the Vanda General Partnership.

\* Anonymous, ed. **Of Pigs and Spiders** (Bereshith/Shadowlands Press 0-9665662-6-2, \$8.00, 63pp, pb, cover by H. Ed Cox) Chapbook anthology of two grisly horror stories involving spiders and pigs, apparently inspired by Charlotte's Web. Authors are Edward Lee & John Pelan and David Niell Wilson & Brett Savory. Introduction by Frater A.B. This is a signed, limited edition of 333. Order from Shadowlands Press, Bereshith Publishing, PO Box 2366, Centerville VA 20122; 703-222-9387.

Anthony, Piers & Julie Brady **Dream a Little Dream** (Tor 0-812-56490-1, \$6.99, 308pp, pb) Reprint (Tor 1999) fantasy novel.

\* Barton, William & Michael Capobianco **White Light** (Avalon Eos 0-380-79516-7, \$6.99, 343pp, pb) Reprint (Avalon Eos 1998) near-future SF novel.

\* Axler, James **Outlanders: Outer Darkness** (Worldwide Library Gold Eagle 0-373-63823-X, \$5.99, 347pp, pb, cover by Michael Herring) Post-holocaust SF adventure novel, book III of "The Lost Earth Saga" trilogy, tenth in the series overall. Copyrighted by Worldwide Library.

Banks, Iain **A Song of Stone** (Simon & Schuster/Scribner 0-684-85536-4, \$12.00, 280pp, tp, cover by Peter Brown) Reprint (Abacus 1997) associational novel of civil war in modern Europe.

Barton, William & Michael Capobianco **White Light** (Avalon Eos 0-380-79516-7, \$6.99, 343pp, pb) Reprint (Avalon Eos 1998) near-future SF novel.

\* Batrae, Margot **Sabrina, the Teenage Witch: While the Cat's Away** (Pocket Archway 0-671-02821-9, \$4.50, 130pp, pb) Young-adult novelization, 25th in the series based on the TV show based on the Archie Comic. Copyrighted by Viacom Productions.

Baum, L. Frank **The Magic of Oz** (Morrow/Books

of Wonder 0-688-14977-4, \$22.00, 269pp, hc, cover by John R. Neill) Reprint (Reilly & Lee 1919) young-adult fantasy, 13th in the "Oz" series. Afterword by Peter Jackson. Illustrated by John R. Neill. This is a near-facsimile edition.

Baum, Thomas **Out of Body** (St. Martin's 0-312-96735-7, \$5.99, 246pp, pb, cover by Shashi O'Leary) Reprint (St. Martin's 1997) mystery novel with psychic/supernatural elements.

\* Bean, Alan & Andrew Chaikin **Apollo: An Eyewitness Account by Astronaut/Explorer/Artist/Moonwalker Alan Bean** (Greenwich Workshop, The 0-86713-050-4, \$45.00, 176pp, hc) Associational art book about the Apollo moon missions, with art by Bean and text by Bean and Chaikin. Introduction by John Glenn. This is dated 1998, but not seen until now. Order from The Greenwich Workshop, One Greenwich Place, PO Box 875, Shelton CN 06484-0875; 800-577-0666.

+ Bear, Greg **Darwin's Radio** (Ballantine Del Rey 0-345-42333-X, \$24.00, 430pp, hc) SF novel. A deadly virus becomes a biological agent allowing humans to evolve into a higher life form. First US edition (HarperCollins UK 5/99).

Bertin, Joanne **The Last Dragonlord** (Tor 0-812-54541-9, \$5.99, 471pp, pb, cover by Bob Eggleton) Reprint (Tor 1998) fantasy novel of shapeneching Dragons.

Bester, Alfred **The Deceivers** (Pocket/ibooks 0-671-03889-3, \$14.00, 268pp, tp) Reprint (Wallaby 1981) SF novel, with an afterword by Julius Schwab and Elliott S. Maggin. Packaged by ibooks, a Byron Preiss company.

\* Borchardt, Alice **Night of the Wolf** (Ballantine Del Rey 0-345-42362-3, \$25.00, 454pp, hc, cover by Heather Kern) Historical dark fantasy novel, prequel to *The Silver Wolf*.

Borges, Jorge Luis **Collected Fictions** (Penguin 0-14-028680-2, \$16.95, 565pp, tp) Reprint (Viking 1998) collection of 101 stories, translated, with notes, by Andrew Hurley.

Bradley, Marion Zimmer **Heartlight** (Tor 0-312-86509-0, \$15.95, 416pp, tp) Reprint (Tor 1998) contemporary dark fantasy novel, a prequel to the "Light" series.

Bujold, Lois McMaster **Borders of Infinity** (Baen 0-671-57829-4, \$1.99, 311pp, pb, cover by Gary Ruddell) Reissue (Baen 1989) "novel" of three connected novellas featuring Miles Vorkosigan. This "limited edition" at a special price has a new ISBN and indicates first printing.

\* Bujold, Lois McMaster **A Civil Campaign** (Baen 0-671-57827-8, \$24.00, 405pp, hc, cover by Patrick Turner) SF romance novel in the "Miles Vorkosigan"

series. The Emperor's wedding is on schedule, but cousins Miles, Mark, and Ivan are having romantic problems of their own.

Bujold, Lois McMaster **Cordelia's Honor** (Baen 0-671-57828-6, \$7.99, 596pp, pb, cover by Gary Ruddell) Reprint (Baen 1996) omnibus of the first two (chronologically) "Vorkosigan" novels, *Shards of Honor* (1986) and *Barryar* (1991), featuring Miles' mother.

+ Burns, Jim **Transluninal: The Paintings of Jim Burns** (SFBC 1-85585-678-6, \$14.98, 112pp, tp, cover by Jim Burns) Art book, with text by the artist discussing the creative process, the works illustrated, and their authors. Nine writers, including David Brin, Paul J. McAuley, and Peter F. Hamilton, comment on covers done for their books. This seems to be identical to the Paper Tiger UK edition.

\* Burt, Andrew **Noontide Night: A Y2K Novel** (Neverworlds 0-9672984-0-7, \$12.95, 313pp, tp) Millennial thriller of the collapse of civilization due to a computer bug. A first novel. Order from Neverworlds Press, Box 16143, Golden CO 80402; www.noontidnight.com

Cadigan, Pat **Tea From an Empty Cup** (Tor 0-812-54197-9, \$6.99, 254pp, pb, cover by Bruce Jensen) Reprint (Voyager 1998) SF virtual reality/mystery novel.

\* Card, Orson Scott **Ender's Shadow** (Tor 0-312-86860-X, \$24.95, 380pp, hc, cover by Lisa Falkenstein) SF novel, fifth in the "Ender" series, a "parallel novel" to *Ender's Game*, following Ender's classmate Bean. A limited edition (-87297-6, \$200.00) was announced but not seen.

+ Carmody, Isabelle **Obernewtyn** (Tor 0-312-86958-4, \$22.95, 253pp, hc, cover by Donato Giancola) Post-holocaust fantasy novel, book one of the "Obernewtyn Chronicles". Elspeth's mental powers make her a Misfit condemned to life at mysterious Obernewtyn. First US edition (Penguin/Puffin Plus Australia 1987).

Carpenter, Leonard **Conan the Gladiator** (Tor 0-812-52492-6, \$5.99, 278pp, pb, cover by Ken Kelly) Reissue (Tor 1995) novelization based on the fantasy character created by Robert E. Howard. Copyrighted by Conan Properties. Third printing.

+ Carroll, Jonathan **The Marriage of Sticks** (Tor 0-312-87193-7, \$23.95, 270pp, hc, cover by Thomas Canty) Literary fantasy novel. First US edition (Gollancz 5/99).

Chalker, Jack L. **90 Trillion Fausts** (Baen 0-671-57830-8, \$6.99, 405pp, pb, cover by Darrell K. Sweet) Reprint (Ace 1991) SF novel, third in the "Quintara Marathon" series.

\* Chamberlin, Ann **The Merlin of St. Gilles' Well**

## Books Received

(Tor 0-312-86551-1, \$23.95, 320pp, hc, cover by Romas Kukalis) Historical fantasy novel, book one of the "Joan of Arc Tapestries", casting Joan as a follower of ancient pagan ways, her destiny foretold by Merlin.

\* Chambers, Robert W. **Out of the Dark, Volume Two: Diversions** (Ash-Tree Press 1-899562-74-5, \$49.95, xiv + 201pp, hc, cover by Richard Lamb) Collection of 13 supernatural stories; the second of two volumes, this contains stories from after 1900. Introduction by editor Hugh Lamb.

Christopher, John **The Tripods #1: When the Tripods Came** (Simon & Schuster/Aladdin 0-02-042575-9, \$4.99, 151pp, tp, cover by Eric Lee) Reprint (Dutton 1988) young-adult SF novel, a prequel to the original "Tripods" trilogy, now renumbered as first in a quartet.

Christopher, John **The Tripods #2: The White Mountains** (Simon & Schuster/Aladdin 0-02-042711-5, \$4.99, 214pp, tp, cover by Eric Lee) Reprint (Hamish Hamilton 1967) classic young-adult SF novel, first in the original "Tripods" trilogy, now renumbered to include prequel.

Christopher, John **The Tripods #3: The City of Gold and Lead** (Simon & Schuster/Aladdin 0-02-042701-8, \$4.99, 218pp, tp, cover by Eric Lee) Reprint (Hamish Hamilton 1967) classic young-adult SF novel, second in the original "Tripods" trilogy, now renumbered to include prequel.

\* Cixous, Hélène **The Third Body** (Northwestern University Press/Hydra 0-8101-1687-1, \$24.95, 161pp, hc, cover by Judy Coleman) Literary fantasy novel. A woman and her lover seem to fuse to form a separate entity, a "third body." Translated from the French *Le troisième corps* (Grasset 1970) by Keith Cohen.

\* Clement, Hal **Half Life** (Tor 0-312-86920-7,

\$23.95, 252pp, hc) SF novel.

+ Cole, Allan **The Gods Awaken** (Ballantine Del Rey 0-345-40181-6, \$6.99, 404pp, pb, cover by Kamil Vojnar) Fantasy novel, book three in the "Tales of the Timuras" trilogy. Wizard Prince Palimnak must stop the doomsday and confront the Demon Moon. First US edition (Hodder & Stoughton 7/99).

\* Coleman, Loren **Magic: The Gathering: Bloodlines** (TSR/Wizards of the Coast 0-7869-1380-0, \$5.99, 343pp, tp, cover by Kev Walker) Novelization based on the fantasy card game, book four of the "Artifacts Trilogy." Copyrighted by Wizards of the Coast.

+ Constantine, Storm **Scenting Hallowed Blood** (Meisha Merlin 0-9658345-5-7, \$16.00, 400pp, tp, cover by Rick Berry) Dark fantasy novel, second in the "Grigori" trilogy. Includes a bibliography of Constantine's works. First US edition (Signet UK 1996). Order from Meisha Merlin Publishing, PO Box 7, Decatur GA 30031.

Cooney, Caroline B. **Prisoner of Time** (Dell Laurel-Leaf 0-440-22019-X, \$4.99, 200pp, pb, cover by Kamil Vojnar) Reprint (Delacorte 1998) young-adult time-travel romance, third in the series beginning with *Both Sides of Time*.

\* Craven, Wes **Fountain Society** (Simon & Schuster 0-684-84660-8, \$25.00, 350pp, hc) SF horror novel. A dying genius is offered a top-secret brain transplant operation that leaves two men in one body.

Crichton, Michael **The 13th Warrior** (Ballantine 0-345-35461-3, \$7.99, 278pp, pb) Reissue (Knopf 1976 as *Eaters of the Dead*) retelling of "Beowulf". This is a movie tie-in edition. Despite the retitle, this retains the earlier ISBN. 45th printing.

\* Crompton, Anne Eliot **Percival's Angel** (Penguin/Roc 0-451-45579-9, \$5.99, 236pp, pb) Arthurian fantasy novel. A young Fey follows Percival to the court of King Arthur.

\* Daniel, Tony **The Robot's Twilight Companion** (Golden Gryphon Press 09655901-5-1, \$24.95, 325pp, hc, cover by J.K. Potter) Collection of nine stories. Order from Golden Gryphon Press, 3002 Perkins Road, Urbana IL 61802.

\* Darnton, John **The Experiment** (Penguin/Dutton 0-525-94517-2, \$24.95, 422pp, hc) SF thriller of illicit life extension experiments, cloning, and high-level conspiracy.

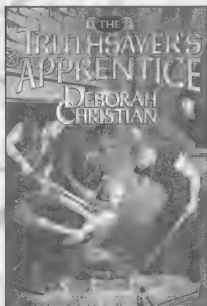
Davidson, Avram **The Avram Davidson Treasury** (Tor 0-312-86731-X, \$17.95, 447pp, tp) Reprint (Tor 1998) collection of 38 stories, with introductions to each by a different noted author. Winner of the Locust Award.

\* de Lancie, John & Peter David **Star Trek, the Next Generation: I, Q** (Pocket 0-671-02443-4, \$22.95, 249pp, hc, cover by Keith Birdsong) Star Trek novelization. Copyrighted by Paramount Pictures.

Delany, Samuel R. **Bread & Wine: An Erotic Tale of New York** (Powerhouse/Juno 1-89045-102-9, \$14.99, 58pp, tp, cover by Mia Wolff) Associational autobiographical erotic graphic novel about the gay relationship between a professor and a homeless man selling books on the street. Illustrated by Mia Wolff. Introduction by Alan Moore. Order from Juno Books, 180 Varick Street, Suite 1302, New York NY 10014-4606; 1-877-ph-is-joy.

Doyle, Debra & James D. Macdonald **The Stars Asunder** (SFBC #02065, \$12.50, 351pp, hc, cover by Donato Giancola) Reprint (Tor 1999) science fantasy novel, seventh in the "Mageworlds" series. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

Dozois, Gardner, ed. **The Year's Best Science Fiction: Sixteenth Annual Collection** (SFBC #02285, \$14.98, ix + 609pp, hc, cover by Bob Eggleton) Reprint (St. Martin's 1999) best-of-the-year anthology.



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This is similar to the St. Martin's edition, except it lacks a price and has the SFBC number on the back jacket.

\* Drake, David **Servant of the Dragon** (Tor 0-312-86469-8, \$26.95, 479pp, hc, cover by Donato Giancola) Fantasy novel, third in the "Lord of the Isles" series.

Eager, Edward **Magic or Not?** (Harcourt Brace/Odyssey 0-15-202080-2, \$6.00, 197pp, tp, cover by Quentin Blake) Reissue (Harcourt Brace 1959) juvenile fantasy novel. A hardcover edition (-202081-0, \$17.00) was announced but not seen. This has new cover art, but retains the original illustrations by N.M. Bodecker.

Eager, Edward **Seven-Day Magic** (Harcourt Brace/Odyssey 0-15-202078-0, \$6.00, 190pp, tp, cover by Quentin Blake) Reissue (Harcourt Brace 1962) juvenile fantasy novel. A hardcover edition (-202079-9, \$17.00) was announced but not seen. This has new cover art, but retains the original illustrations by N.M. Bodecker.

Eager, Edward **The Well-Wishers** (Harcourt Brace/Odyssey 0-15-202072-1, \$6.00, 220pp, tp, cover by Quentin Blake) Reissue (Harcourt Brace 1960) juvenile fantasy novel, sequel to *Magic or Not?* A hardcover edition (-202071-3, \$17.00) was announced but not seen. This has new cover art, but retains the original illustrations by N.M. Bodecker.

Elrod, P.N. **The Vampire Files: The Dark Sleep** (SFBC #01941, \$10.98, 359pp, hc) Reprint (Ace 1999) vampire mystery, eighth in the series. This is similar to the Ace edition, except it lacks a price and has the SFBC number on the back jacket.

Farland, David **Brotherhood of the Wolf** (SFBC #02286, \$13.50, 480pp, hc, cover by Darrell K. Sweet) Reprint (Tor 1999) fantasy novel, second in "The Runelords" series. This is similar to the Tor edition, except it lacks a price and has the SFBC num-

ber on the back jacket.

\* Farmer, Nancy & James Bernardin **Casey Jones's Fireman: The Story of Sim Webb** (Penguin Putnam/Pyllis Fogelman 0-8037-1929-9, \$15.99, unpaginated, hc, cover by James Bernardin) Children's picture book, with story by Farmer based on the American folk story, but with a dark fantasy twist. Illustrations by Bernardin.

+ Fearn, John Russell **The Golden Amazon: Lord of Atlantis** (Gryphon Books 1-58250-021-5, \$15.00, 125pp, tp, cover by Ron Turner) SF novel from the old British pulp era, eighth in the "Golden Amazon" series. First US edition (Zeon 1991). The introduction by Philip Harbottle discusses the series' evolution. Available from Gryphon Publications, PO Box 209, Brooklyn NY 11228-0209; add \$1.00 postage.

Fleischman, Sid **The Ghost in the Noonday Sun** (Dell Yearling 0-440-41583-7, \$4.50, 131pp, tp, cover by Peter Sis) Reprint (Morrow 1986) young-adult pirate ghost novel.

\* Forstchen, William R. **Star Trek, the Next Generation: The Forgotten War** (Pocket 0-671-01159-6, \$6.50, 270pp, pb) Star Trek novelization. This has the second chapter in Michael Jan Friedman's 12-part serial novel *Star Trek: Starline: Year One*. Copyrighted by Paramount Pictures.

\* Freer, Dave **The Forlorn** (Bant 0-671-57813-6, \$6.99, 346pp, pb, cover by Larry Elmore) SF novel. Humans on a technologically backward colony planet race aliens for the lost pieces of a matter transmitter that could save the planet.

\* Gallagher, Diana G. **Buffy, the Vampire Slayer: Obsidian Fate** (Pocket 0-671-03929-6, \$5.99, 294pp, pb) Novelization based on the TV show. Copyrighted by Twentieth Century Fox Film.

Garner, Alan **The Owl Service** (Harcourt Brace/Magic Carpet 0-15-201798-4, \$6.00, 219pp, pb, cover

by Paul Finn) Reprint (Collins 1967) Carnegie Medal-winning young-adult fantasy novel.

\* Gear, W. Michael **Requiem for the Conqueror** (DAW 0-88677-477-2, \$6.99, 622pp, pb, cover by Sanjulan) Reissue (DAW 1991) space opera/military SF novel, "Forbidden Borders" #1. Sixth printing.

\* Gerritsen, Tess **Gravity** (Pocket 0-671-01678-4, \$24.00, 342pp, hc) Near-future SF medical thriller. A biological experiment aboard the International Space Station unleashes a deadly plague.

Grodwin, Parke **Lord of Sunset** (Avon 0-380-81064-6, \$6.99, 566pp, pb, cover by Jeff Barson) Reprint (Avon 1998) associational historical novel of the Norman Conquest.

Goldstein, Lisa **Dark Cities Underground** (SFBC #02342, \$11.50, 252pp, hc, cover by Donato Giancola) Reprint (Tor 1999) fantasy novel. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

Goodkind, Terry **Soul of the Fire** (SFBC #00954, \$14.98, 643pp, hc, cover by Keith Parkinson) Reprint (Tor 1999) fantasy novel, fifth in "The Sword of Truth" series. This is similar to the Tor edition, except it lacks a price and has the SFBC number on the back jacket.

+ Green, Simon R. **Deathstalker Destiny** (Penguin/Roc 0-451-45756-0, \$6.99, 421pp, pb, cover by Donato Giancola) SF novel of galactic rebellion, fifth and final in the "Deathstalker" series. First US edition (Millennium 7/99).

\* Greenberg, Martin H., ed. **Merlin** (DAW 0-88677-841-7, \$6.99, 308pp, pb, cover by John Howe) Original anthology of 20 Arthurian tales featuring the wizard Merlin. Authors include Charles de Lint, Andre Norton, and Michelle West. Introduction by John Horton.

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## Books Received

\* Greenwood, Ed *Forgotten Realms: Silverfall: Stories of the Seven Sisters* (TSR 0-7869-1365-7, \$14.99, 376pp, tp, cover by John Foster) Fantasy novelization/collection of seven linked novellas based on the role-playing game. Copyrighted by TSR.

\* Hansen, Brooks *Ferlin's Ordeal* (Farrar Straus Giroux 0-374-23078-1, \$24.00, 329pp, hc, cover by Alvin Langdon Coburn) Literary fantasy novel set in 1906. A psychiatrist, a spiritualist, and a ghost battle over a girl who appears possessed by a spirit from Atlantis.

Hartwell, David G., ed. *Year's Best SF 4* (SFCB #01419, \$9.98, 484pp, hc, cover by John Harris) Reprint (HarperPrism 1999) "Year's Best" anthology of 20 stories from 1998. This lacks a price and has the SFCB number on the back jacket.

\* Haydon, Elizabeth *Rhapsody* (Tor 0-312-86752-2, \$27.95, 479pp, hc, cover by Luis Royo) Fantasy novel, first in a series. Singer Rhapsody escapes an old enemy to find herself forced to accompany an assassin on an unexpected journey.

Hein, Rolland *The Harmony Within: The Spiritual Vision of George MacDonald* (Cornerstone Press Chicago 0-940895-43-9, \$12.95, 228pp, tp) Reprint (Eerdmans 1982) critical non-fiction, looking at the religious roots and mythic elements of MacDonald's writings, including his fairy tales. This

is a "Revised Second Edition," with added biographical material, glossary of Scottish phrases, a one-year reading plan, and an updated bibliography. Order from Cornerstone Press Chicago, 939 West Wilson Ave, Chicago IL 60640.

Hocking, John C. *Conan and the Emerald Lotus* (Tor 0-812-59061-9, \$5.99, 279pp, pb, cover by Ken Kelly) Reprint (Tor 1995) novelization based on the character created by Robert E. Howard. Copyrighted by Conan Properties.

Hoffman, Barry *Eyes of Prey* (Leisure 0-8439-4567-2, \$5.50, 359pp, hc, cover by J.K. Potter) Reprint (Gauntlet 1998) horror novel with supernatural elements, sequel to *Hungry Eyes*.

\* Hynd, Noel *The Lost Boy* (Pinnacle 0-7860-1014-2, \$5.99, 428pp, pb) Ghost novel.

\* Idle, Eric *The Road to Mars* (Random House/Pantheon 0-375-40340-X, \$24.00, 309pp, hc) Humorous "Post-Modern" SF novel of a robot determined to understand the nature of comedy, following two interplanetary standup comics.

Jeter, K.W. *Noir* (Bantam Spectra 0-553-57638-0, \$6.99, 484pp, pb, cover by Robert Steadman) Reprint (Bantam 1998) near-future SF noir mystery.

\* Jeter, K.W. *Star Wars: The Bounty Hunter Wars* (SFCB #19794, \$15.98, 758pp, hc, cover by Stephen Yowell) Omnibus of three Star Wars novelizations in

the trilogy: *The Mandalorian Armor* (1998), *Slave Ship* (1998), and *Hard Merchandise* (1999). This special SFCB edition has ISBN 0-7394-0277-3; it lacks a price and has the SFCB number on the back jacket. Copyrighted by Lucasfilm.

\* Johnson, Bill *Dakota Dreamin'* (Cascade Mountain Publishing no ISBN, \$12.95, 183pp, tp) Collection of 11 stories, one original. Includes the Hugo Award winning "We Will Drink a Fish Together," and a new introduction by the author. Order from Cascade Mountain Publishing, 1652 NW Summit Dr, Bend OR 97701; 800-981-6889.

Jones, Dennis *The Stone and the Maiden* (SFCB #02601, \$11.50, 421pp, hc, cover by Tim & Greg Hildebrandt) Reprint (Avon Eos 1999) fantasy novel, first in "The House of the Pandragon." This is similar to the Avon Eos edition, except it lacks a price and has the SFCB number on the back jacket.

\* Jones, Dennis *The Stone and the Maiden* (Avon Eos 0-380-97801-6, \$23.00, 421pp, hc, cover by Tim & Greg Hildebrandt) Fantasy novel, first in "The House of the Pandragon." The rightful heir to the throne and her love, a not-so-common soldier, unite to find the mystic Signata that will save their land from evil invaders.

Jones, Diana Wynne *Deep Secret* (SFCB #01211, \$12.50, 383pp, hc, cover by Julie Bell) Reprint (Gollancz 1997) humorous fantasy novel set at an SF convention. This is similar to the Tor edition, except

## Interviews! Locus Back Issues! Interviews!

|                                 |                 |                                     |                 |                                     |                 |                                  |                 |
|---------------------------------|-----------------|-------------------------------------|-----------------|-------------------------------------|-----------------|----------------------------------|-----------------|
| Aiken, Joan:                    | 448             | Dozois, Gardner:                    | 443             | Kurtz, Katherine:                   | 302             | Rusch, Kristine Kathryn:         | 356             |
| Alldiss, Brian:                 | 322,341,378,416 | Duncan, Dave:                       | 387             | Kushner, Ellen:                     | 375             | Russell, Sean:                   | 436             |
| Anderson, Kevin J.:             | 419             | Edwards, Malcolm:                   | 311             | Lee, Tani:                          | 447             | Scott, Melissa:                  | 456             |
| Anderson, Paul:                 | 435             | Effinger, George Alec:              | 341             | Le Guin, Ursula K.:                 | 334,348,388     | Shaw, Bob:                       | 321             |
| Anthony, Patricia:              | 339             | Eggleton, Bob:                      | 381             | Letheim, Jonathan:                  | 441             | Sheffield, Charles:              | 348,403         |
| Barnes, Jim:                    | 307             | Elliott, Kate (Rasmussen, Alis A.): | 361             | Lindholm, Megan                     |                 | Shepard, Lucia:                  | 334(383)        |
| Ballard, J.G.:                  | 332             | Elliott, Kate/Rawn, Melanie/        |                 | (Hobb, Robin):                      | 356,444         | Sherman, Delia:                  | 405             |
| Barker, Clive:                  | 327,411         | Roberson, Jennifer:                 | 422             | Lock, Owen:                         | 310             | Shiner, Lewis:                   | 327,407         |
| Barnes, John:                   | 427             | Farmer, Philip José:                | 353             | Lynn, Elizabeth A.:                 | 441             | Shinn, Sharon:                   | 424             |
| Barrett, Neal, Jr.:             | 392             | Fest, Raymond E.:                   | 318             | Maddox, Tom:                        | 389             | Shippey, Tom:                    | 402             |
| Bass, Stephen:                  | 423,450         | Fitch, Mariana:                     | 459             | Meritt, George R.R.:                | 412             | Shirley, Robert:                 | 355,430         |
| Beagle, Peter S.:               | 390             | Foster, Alan Dean:                  | 368             | Mason, Lisa:                        | 400             | Simmons, Dan:                    | 350,364,401,436 |
| Bear, Greg:                     | 342,404         | Fowler, Karen Joy:                  | 392,462         | McAuley, Paul J.:                   | 373,420,451     | Somtow, S.P.:                    | 370,449         |
| Bergford, Gregory:              | 320,394         | Gaiman, Neil:                       | 459             | McCauley, Anne:                     | 338             | Spirn, Norman:                   | 335,457         |
| Bishop, Michael:                | 335,426         | Gaiman, Neil/Pratchett, Terry:      | 362             | McDevitt, Jack:                     | 409             | Springer, Nancy:                 | 413             |
| Bisson, Terry:                  | 366             | Gentle, Mary:                       | 395             | McHugh, Maureen F.:                 | 395             | Stabinski, Peter:                | 387             |
| Blackjack, James:               | 316             | Gerrard, David:                     | 390             | McIntyre, Vonda N.:                 | 445             | Steele, Allen:                   | 373,453         |
| Bond, Nelson:                   | 453             | Gibson, William/Sterling, Bruce:    | 364             | McKillop, Patricia A.:              | 379,426         | Sterling, Bruce:                 | 327,424         |
| Bova, Ben:                      | 463             | Goldstein, Lisa:                    | 371,460         | McQuinn, Donald E.:                 | 412             | Sterling, Bruce/Gibson, William: | 384             |
| Bradbury, Ray:                  | 427             | Goonan, Kathleen Ann:               | 416             | Mixon, Laura J./Gould, Stephen:     | 439             | Stewart, Sean:                   | 407,458         |
| Britn, David:                   | 302,347,434     | Goulart, Ron:                       | 385             | Moore, Michael:                     | 393,442         | Straub, Peter:                   | 351,396,455     |
| Britt, Poppy Z.:                | 328             | Gould, Stephen/Mixon, Laura J.:     | 439             | Morrow, James:                      | 451             | Strugatsky, Boris:               | 314,443         |
| Brooks, Terry:                  | 397             | Griffith, Nicola:                   | 428             | Murphy, Pat:                        | 333,462         | Sullivan, Tricia:                | 450             |
| Brown, Steven:                  | 398             | Haldeman, Joe:                      | 340,382,400,438 | Nagata, Linda:                      | 433             | Swanwick, Michael:               | 380,446         |
| Bujold, Agis:                   | 442             | Hambly, Barbara:                    | 305             | Neiman, Nansey/                     |                 | Taylor, Lucy:                    | 454             |
| Bujold, Lois McMaster:          | 343,415         | Hamilton, Peter:                    | 448             | Nery, Kristin:                      | 312             | Tenn, William:                   | 425             |
| Bur, Emma:                      | 375             | Hand, Elizabeth:                    | 417             | Niven, Larry:                       | 433             | Tepper, Sheri S.:                | 367,402,458     |
| Bunch, Chris/Cole, Allan:       | 409             | Harness, Charles L.:                | 455             | Nix, Garth:                         | 435             | Tilley, Patrick:                 | 323             |
| Butler, Octavia E.:             | 333             | Hendrix, Howard V.:                 | 461             | Nylund, Eric S.:                    | 438             | Turtledove, Harry:               | 387             |
| Cacek, P.D.:                    | 454             | Hobb, Robin                         |                 | Norton, Anne:                       | 365             | Vinge, Joan D.:                  | 374,431         |
| Cadigan, Pat:                   | 349,382,414     | (Lindholm, Megan):                  | 356,444         | O'Leary, Patrick                    | 464             | Vonarburg, Elisabeth:            | 388             |
| Camp, Orson Scott:              | 317,372         | Hoffman, Nina Kiriki:               | 345             | Pack, Paul:                         | 447             | Waldrop, Howard:                 | 331             |
| Carroll, Jonathan:              | 338             | Hogan, James P.:                    | 337             | Pohl, Frederik:                     | 429             | Webb, Janeen/Dann, Jack:         | 460             |
| Charnas, Suzy McKee:            | 352,380         | Holdstock, Robert:                  | 423             | Potter, J.K.:                       | 300             | Whelan, Michael:                 | 384             |
| Cherny, C.J.:                   | 315,345,384,420 | Holland, Cecilia:                   | 360             | Powers, Tim:                        | 305,396,446     | White, James:                    | 386             |
| Clarke, Sir Arthur C.:          | 464             | Hopkinson, Nalo:                    | 456             | Pratchett, Terry:                   | 338             | Williams, Walter Jon:            | 352,428         |
| Clute, John:                    | 415             | Jablonsky, Alexander:               | 374,421         | Pratchett, Terry/Gaiman, Neil:      | 362             | Williams, Ter:                   | 406             |
| Cole, Allan/Bunch, Chris:       | 409             | Jacques, Brian:                     | 418             | Preuss, Paul:                       | 431             | Williamson, Jack:                | 395,429         |
| Collins, Nancy:                 | 407             | Jeschke, Wolfgang:                  | 358             | Rasmussen, Alis A. (Elliott, Kate): | 361             | Williamson, Jack/de Camp,        |                 |
| Crowley, John:                  | 398             | Jeter, K.W.:                        | 425             | Rawn, Melanie/Roberson, Jennifer/   |                 | L. Sprague & Catherine Crook:    | 328             |
| Dann, Jack/Webb, Janeen         | 460             | Jones, Diana Wynne:                 | 339             | Elliott, Kate:                      | 422             | Willis, Connie:                  | 343,378,432     |
| de Camp, L. Sprague & Catherine |                 | Jones, Gwyneth:                     | 419             | Reed, Robert:                       | 447             | Wilson, Robert:                  | 458             |
| Crook/Williamson, Jack:         | 328             | Kandel, Michael:                    | 434             | Resnick, Mike:                      | 355             | Wingrove, David:                 | 357             |
| de Lint, Charles:               | 362             | Kay, Guy Gavriel:                   | 359             | Roberts, Keith:                     | 308             | Wolfe, Gene:                     | 365             |
| Delany, Samuel R.:              | 361,418         | Kessel, John:                       | 391,437         | Roberson, Jennifer/Elliott, Kate/   |                 | Wormack, Jack:                   | 413             |
| Denton, Bradley:                | 432             | Keyes, Daniel:                      | 437             | Rawn, Melanie:                      | 422             | Yolen, Jane:                     | 360,398         |
| Di Fate, Vincent:               | 385,445         | Kirschbaum, Larry/                  |                 | Roberson, Frank:                    | 461             | Zelazny, Roger:                  | 389             |
| Dickinson, Peter:               | 336             | Neiman, Nansey:                     | 312             | Robinson:                           |                 | Zettel, Sarah:                   | 444             |
| Dickson, Gordon R.:             | 363             | Koja, Kath:                         | 372             | Kim Stanley:                        | 330,379,422,440 | Zindell, David:                  | 391             |
| Donaldson, Stephen R.:          | 353             | Koontz, Dean:                       | 406             | Rossner, Michael:                   | 390             |                                  |                 |
| Dowling, Terry:                 | 401             | Kress, Nancy:                       | 383             | Rosenblum, Mary:                    | 399             |                                  |                 |

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Kanally, Michael **Virus Clans** (Ace 0-441-00667-1, \$5.99, 264pp, pb, cover by David S. Rheinhart) Reprint (Ace 1998) SF novel of intelligent viruses.

\* Kenyon, Kay **Rift** (Bantam Spectra 0-553-58023-X, \$5.99, 513pp, pb, cover by Boris Valjefo) SF novel. A crew fleeing a damaged space station must stop a planet's destruction to survive.

\* King, Stephen **Hearts in Atlantis** (Simon & Schuster/Scribner 0-684-85351-5, \$28.00, 523pp, hc, cover by Phil Heffernan) Original collection of five interconnected stories, one previously published, at least two with supernatural elements, about the '60s and their lasting effects.

Klaus, Annette Curtis **Alien Secrets** (Dell Laurel-Leaf 0-440-22851-4, \$4.99, 227pp, pb, cover by Cliff Nielsen) Reprint (Delacorte 1993) young-adult SF mystery.

Koontz, Dean **Midnight** (Berkley 0-425-11870-3, \$7.99, 471pp, pb) Reissue (Putnam 1989) horror/SF thriller. 21st printing.

Koontz, Dean **Watchers** (Berkley 0-425-10746-9, \$7.99, 483pp, pb) Reissue (Putnam 1987) horror novel. 33rd printing.

Kurtz, Katherine & Deborah Turner Harris **The Temple and the Stone** (Warner Aspect 0-446-60723-1, \$6.99, 544pp, pb, cover by Greg Call) Reprint (Warner Aspect 1998) historical fantasy of the Knights Templar in 13th-century Scotland.

\* Lansdale, Joe R. **Freezer Burn** (Crossroads Press 1-892300-05-2, \$60.00, hc, cover by George Pratt) Blackly comic, Southern Gothic fantasy novel of carnival freaks including a frozen man who emanates occult power. Illustrated by George Pratt. This is a signed, limited edition of 400; a leatherbound, lettered edition (0-6-0) was announced but not seen.

Leith, Valery **The Company of Glass** (SFBC 001956, \$10.98, 401pp, hc, cover by Stephen Youll) Reprint (Bantam Spectra 1999) fantasy novel, the first book of "Everien." Leith is a pen name for Tricia Sullivan. This lacks a price and has the SFBC number on the back jacket.

Lynn, Elizabeth A. **Watchtower** (Ace 0-441-00647-7, \$12.00, 220pp, tp, cover by William Geise) Reprint (Berkley 1979) fantasy novel, first in "The Chronicles of Tormentor." Winner of the World Fantasy Award.

Mackay, Scott **Outpost** (Tor 0-312-86842-1, \$14.95, 349pp, tp) Reprint (Tor 1998) SF novel about an abandoned prison colony.

Maggin, Elliot S., Mark Waid & Alex Ross **Kingdom Come** (Warner Aspect 0-446-60669-3, \$6.50, 395pp, pb, cover by Alex Ross) Reprint (Warner Aspect 1998) novelization based on the comics mini-series. The novel is credited as written by Elliot S. Maggin, "based on a story by Mark Waid and Alex Ross." Copyrighted by DC Comics.

Maguire, Gregory **Six Haunted Hairsdos** (Harper-Trophy 0-06-440720-9, \$4.95, 151pp, tp, cover by Mark Elliott) Reprint (Clarion 1997) young-adult fantasy, sequel to *Seven Spiders Spinning*.

Marano, Michael **Dawn Song** (Tor 0-812-54547-8, \$6.99, 397pp, pb, cover by Cliff Nielsen) Reprint (Tor 1998) contemporary horror novel. Winner of the Stoker Award for First Novel.

Matheson, Richard **A Stir of Echoes** (Tor 0-812-57212-2, \$5.99, 211pp, pb) Reprint (Lippincott 1958) dark fantasy novel. An experiment in hypnosis awakens a man's psychic powers. A movie tie-in edition.

\* McKean, Thomas **Into the Candlelit Room** (Penguin/Putnam 0-399-23359-8, \$17.99, 215pp, hc, cover by Patrick Milbourne) Young-adult original collection of five horror stories.

+ McKenna, Juliet **The Thief's Gamble** (HarperPrism 0-06-102036-2, \$6.99, 495pp, pb, cover by Jon

Fred Saberhagen's lawsuit against Dark Horse Comics, Inc. and Random House, Inc. has been settled. Saberhagen is the creator of the Berserker® series of science fiction novels and stories about a race of killing machines programmed to seek out and destroy all organic life in the universe. Saberhagen's Berserkers have appeared in print for over thirty years. Saberhagen owns the federal trademark registration for the term "berserker" for science fiction novels.

(Signed) Dark Horse Comics, Inc., Random House, Inc. and Fred Saberhagen

Sullivan) Fantasy novel. A first novel. First US edition (Orbit 1999).

+ Miéville, China **King Rat** (Tor 0-312-89073-7, \$23.95, 318pp, hc, cover by Cliff Nielsen) Dark fantasy novel of a kingdom of rats in subterranean London. First US edition (Macmillan UK 1998).

\* Morland, Alanna **Shackle and Sword** (Ace 0-441-00646-9, \$5.99, 262pp, pb, cover by Michael Evans) Fantasy novel, set in the world of *Leopard Lord*. An innkeeper's son dreams of becoming a warrior, but is sold into slavery instead.

\* Nahai, Gina B. **Moonlight on the Avenue of Faith** (Harcourt Brace 0-15-100388-2, \$24.00, 376pp, hc) Literary fantasy novel, following the lives of several Middle-Eastern women, one who magically sprouts wings and flies.

Nesbit, E. **Five Children and It** (Morrow/Books of Wonder 0-688-13545-5, \$22.00, 242pp, hc, cover by Paul O. Zelinsky) Reprint (Unwin 1902) classic juvenile fantasy novel. This has new color illustrations by Zelinsky and afterword by Peter Glassman.

\* Niswander, Adam **The Repository** (Meisha Merin 1-892065-08-8, \$14.00, 291pp, tp, cover by Kevin Murphy) Contemporary dark fantasy novel. The late Ambrose Bierce reports to the Devil on a war between the Fellowship of Magic and a witch. Order from Meisha Merin, PO Box 7, Decatur GA 30031.

Norton, Andre **Scent of Magic** (Avon Eos 0-380-78416-5, \$6.50, 350pp, pb, cover by Kinko Y. Craft) Reprint (Avon Eos 1998) fantasy novel.

\* Odom, Mel **Young Hercules** (Pocket Archway 0-671-03551-7, \$3.99, 153pp, pb) Young-adult novelization based on the *Hercules* TV show. Copyrighted by Studios USA Television Distributions LLC.

\* Parker, Daniel **August** (Simon & Schuster/Aladdin 0-689-81826-2, \$3.99, 133pp, pb) Young-adult SF novel, eighth in the "Countdown" series covering each month in 1999. Packaged by 17th Street Productions and copyrighted by them and Daniel Ehrenhaft (presumably the author's real name).

\* Parker, Daniel **July** (Simon & Schuster/Aladdin 0-689-81825-4, \$3.99, 133pp, pb) Young-adult SF novel, seventh in the "Countdown" series covering each month in 1999. Packaged by 17th Street Productions; copyrighted by them and Daniel Ehrenhaft (presumably the author's real name).

\* Parker, Daniel **September** (Simon & Schuster/Aladdin 0-689-81827-0, \$3.99, 132pp, pb) Young-adult SF novel, ninth in the "Countdown" series covering each month in 1999. Packaged by 17th Street Productions and copyrighted by them and Daniel Ehrenhaft (presumably the author's real name).

Pattou, Edith **Fire Arrow** (Harcourt Brace/Magic Carpet 0-15-202264-3, \$6.00, 352pp, pb, cover by Michael Hussar) Reprint (Harcourt Brace 1998) young-adult fantasy novel, the "Second Song of Eirren," sequel to *Hero's Song*.

\* Peel, John **2099: Domsday** (Scholastic 0-439-06030-3, \$4.99, 181pp, tp) Young-adult SF suspense novel, first in a new series.

\* Pelan, John, ed. **The Last Continent: New Tales of Zothique** (Bereshith/Shadowlands Press 0-9665662-4-6, \$60.00, 440pp, hc, cover by Rob Alexander) Original anthology of 19 dark fantasy stories inspired by the work of Clark Ashton Smith. Authors include Grant Houmeier, Gene Wolfe, Lucy Taylor, and Brian Stableford. Introduction by Donald Sidney-Fryer. Illustrated by Allen Koszowski and Fredrick King. This is a signed, limited edition of 500; a slipcased, deluxe edition of 50 with limited-edition prints (-3-8, \$100.00) is also available. Order from Shadowlands Press, Bereshith Publishing, PO Box 2366, Centerville VA 20122-2366; www.bereshith.com

+ Perry, Anne **Tathea** (Deseret Book/Shadow Mountain 1-573455-36-9, \$23.95, 522pp, hc) Fantasy novel. Tathea seeks the meaning of life and finds it in an ancient Book that she must sacrifice so she can share the word of God and thwart the Great Enemy. First US edition (Headline 1999).

Pierce, Tamara **Circle of Magic: Sandry's Book** (Scholastic 0-590-55408-5, \$4.99, 252pp, pb, cover by Theron) Reprint (Scholastic 1997) YA fantasy novel, first in a quartet.

Pierce, Tamara **Circle of Magic: Tris's Book** (Scholastic 0-590-55409-3, \$4.99, 251pp, pb, cover by Theron) Reprint (Scholastic 1998) young-adult fantasy novel, second in the series.

\* Pike, Christopher **The Grave** (Pocket Pulco 0-671-55077-2, \$4.99, 194pp, pb, cover by Franco Accornero) Young-adult horror novel. Teens are caught in a world where life and death mirror each other.

## Books Received

\* Pohl, Frederik **The Eschaton Sequence** (SFBC #02211, \$14.98, 800pp, hc, cover by Bruce Jensen) Omnibus of three SF novels: **The Other End of Time** (1996), **The Siege of Eternity** (1997), and **The Far Shore of Time** (1999). This has ISBN 0-7394-0506-3; it lacks a price and has the SFBC number on the back jacket.

Pratchett, Terry **The Colour of Magic/The Light Fantastic** (Dufour/Colin Smythe 0-86140-421-1, \$33.95, 322pp, hc, cover by Josh Kirby) Reprint (SFBC 7/99) as part of **Rincewind the Wizard** omnibus of **The Colour of Magic** (1983) and **The Light Fantastic** (1986). This is the UK (Colin Smythe) edition with Dufour art covers.

Preuss, Paul **Arthur C. Clarke's Venus Prime: Volume 1** (Pocket/Books 0-671-03888-5, \$14.00, 328pp, tp, cover by Jim Burns) (Avent 1987) as **Arthur C. Clarke's Venus Prime, Volume 1: Breaking Strains** SF novel, first in a series based on a concept by Clarke, whose afterword to the original is now the introduction. There is a new afterword by Preuss. Packaged and copyrighted by Byron Preiss Visual Publications.

\* Price, Robert M., ed. **The Antarktos Cycle** (Chaosium 1-56882-146-8, \$19.95, 572pp, tp, cover by John Snyder) Anthology of one poem and 10 quasi-Lovecraftian stories, including two novels: Edgar Allan Poe's **The Narrative of Arthur Gordon Pym of Nantucket** and John Taine's **The Greatest Adventure** (1929). Price's introduction discusses the themes of exploration and hollow-Earth fantasy.

+ Pullman, Philip **The Firework-Maker's Daughter** (Scholastic/Levine 0-590-18719-8, \$15.95, 97pp, hc, cover by S. Saelig Gallagher) Young-adult fantasy novella of a girl determined to get the Fire-Fiend's secret ingredient to help her father win a contest. Il-

lustrated by S. Saelig Gallagher. First US edition (Transworld 1995).

\* Redmond, Patrick **Something Dangerous** (Hyperion 0-7868-6552-0, \$23.95, 343pp, hc) Horror novel. Troubled English schoolboys dabble in blackmail and the occult with disastrous results. A first novel.

Rice, Anne **Violin** (Ballantine 0-345-42530-8, \$7.99, 372pp, pb) Reprint (Chatto & Windus 1997) ghost novel.

+ Robinson, Kim Stanley **The Martians** (Bantam Spectra 0-553-80117-1, \$24.95, 324pp, hc, cover by Don Dixon) Collection of pieces related to Robinson's "Mars" series. First US edition (Voyager 1999).

\* Roth, Kurt, ed. **The Age of Reason: Stories for a New Millennium** (SFF Net 0-9669698-1-2, \$5, tp, cover by Steve Ratzlaff) Original anthology of 19 stories of the future. Authors include Paul Levinson, Geoffrey A. Landis, Lois Tilton, and Dave Smeds. Introduction by Kurt Roth. A numbered hardcover edition (-2-0) was announced but not seen. Order from SFF Net, 3300 Big Horn Trail, Plano TX 75075; 972-862-2794; [www.sff.net](http://www.sff.net)

\* Ryan, Kathleen **World of Darkness: Setite** (White Wolf 1-56504-804-0, \$5.99, 278pp, tp, cover by John Van Fleet) Novelization of the "Clan," based on the role-playing games. A first novel. Copyrighted by White Wolf.

Salvatore, R.A. **The Witch's Daughter** (Ballantine Del Rey 0-345-42192-2, \$6.99, 340pp, pb, cover by Eric Peterson) Reprint (Roc 1991) fantasy novel, book two in "The Chronicles of Ynis Aelle" after **Echoes of the Fourth Magic**.

Scarborough, Elizabeth Ann **The Lady in the Loch** (Ace 0-441-00666-3, \$5.99, 258pp, pb, cover by Jean-Yves Kernevan) Reprint (Ace 1998) alternate-his-

tory fantasy/mystery novel.

Sherman, Joseph & Susan Shwartz **Star Trek: Vulcan's Heart** (SFBC #02345, \$11.50, 378pp, hc, cover by Dru Blair) Reprint (Pocket 1999) Star Trek novelization, sequel to **Vulcan's Forge**. Copyrighted by Paramount Pictures. This is similar to the Pocket edition, except it lacks a price and has the SFBC number on the back jacket.

Silverberg, Robert, ed. **Far Horizons** (SFBC #01212, \$13.98, 482pp, hc) Reprint (Avon Eos 1995) original anthology of 11 SF novellas, with authors writing in their best-known worlds. This is similar to the Avon Eos edition, except it lacks a price and has the SFBC number on the back jacket.

Silverberg, Robert, ed. **Legends: Volume 1** (Tor 0-812-56663-7, \$6.99, 378pp, pb, cover by Michael Whelan) Reprint (Tor 1998) as part of a single volume original anthology of four short novels by modern masters of fantasy: this has stories by King, Silverberg, Card, and Feist.

\* Somtow, S.P. **A Lap Dance with the Lobster Lady** (Bereshith/Shadowlands Press 0-9665662-8-9, \$6.00, 28pp, pb, cover by Daniel Robison) Chapbook edition of a dark fantasy story, intended as part of an anthology inspired by Lisa Snellings's sculpture of a fantastic ferret wheel. This is a signed, limited edition of 150. It is dated 1998, but not seen until now. Order from Shadowlands Press, Bereshith Publishing, PO Box 2366, Centerville VA 20120; 703-222-9387.

Spark, Muriel **The Bachelors** (New Directions 0-812-1424-9, \$12.95, 186pp, tp, cover by Evelyn Hofer) Reprint (1960) literary novel with fantasy elements about some beleaguered bachelors and a spiritualist in London.

Stearns, Michael, ed. **A Nightmare's Dozen: Stories From the Dark** (Dell Laurel-Leaf 0-440-22746-

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**January 1999:** Fiction by Brian Stableford, Darrell Schweitzer, Kim Newman, Tony Ballantyne, Alexander Glass.

**December 1998:** Fiction by Storm Constantine & Eloise Coquio, Tony Ballantyne, Robert Reed, Nicholas Waller, Lawrence Dyer.

**November 1998:** Fiction by Paul J. McAuley, Michael Moorcock, Timons Esaias, Sarah Singleton, Maya Kaathryn Bohnhoff, Ramsey Campbell.

**October 1998:** Fiction by Gwyneth Jones, Ian Stewart & Jack Cohen, Tom Arden, Mary Soon Lee, Darrell Schweitzer.

**September 1998:** Fiction by Tanith Lee, Timons Esaias, John Whitbourn, Thomas M. Disch, Dave Stone, Nick Cornwell, Eric Brown.

**August 1998:** Fiction by Alastair Reynolds, Michael Bishop, Maya Kaathryn Bohnhoff, Alexander Glass, Charles Stross, Cherry Wilder.

**June 1998:** Fiction by Dominic Green, Tanith Lee, Colin Greenland, Alexander Glass, Keith Brooke, Ian Watson.

**April 1998:** Fiction by Nicholas Waller, Brian Stableford, Alexander Glass, Maya Kaathryn Bohnhoff, Stephen Baxter, Mary A. Turzillo, Dominic Green, Sylvia M. Siddall.



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1, \$4.99, 239pp, pb, cover by Kevin Odhner) Reprint (Harcourt Brace 1996) original anthology of 14 young-adult dark fantasy stories.

\* Stine, R.L. **Nightmare Hour** (HarperCollins 0-06-028688-1, \$9.95, hc, cover by Shasti O'Leary-Soudant) Young-adult original collection of ten horror stories, each illustrated by a different artist, including Bernie Wrightson, Cliff Nielsen, and John Collier. Copyrighted by Parachute Publishing.

Stover, Matthew Woodring **Jericho Moon** (Penguin/Roc 0-451-45758-7, \$6.99, 519pp, pb, cover by Keith Birdsong) Reprint (Roc 1998) fantasy novel, sequel to *Iron Dawn*.

\* Strickland, Brad **The Wrath of the Grinning Ghost** (Penguin/Dial 0-8037-2222-2, \$16.99, 166pp, hc, cover by Edward Gorey) Young-adult fantasy novel in the "Johnny Dixon" series created by John Bellairs. Copyrighted by the Estate of John Bellairs.

\* Tarr, Judith & Harry Turtledove **Household Gods** (Tor 0-312-86487-6, \$27.95, 508pp, hc, cover by Cynthia von Buhler) Time-travel fantasy novel. A contemporary lawyer finds herself in the Roman frontier in A.D. 170, and finds the past brutal.

Taylor, Jeri **Star Trek Voyager: Pathways** (Pocket 0-671-02626-7, \$6.50, 501pp, pb) Reprint (Pocket 1998) *Star Trek* novelization. This includes chapter two in Michael Jan Friedman's 12-part serialized novel *Star Trek: Starfleet: Year One*. Copyrighted by Paramount Pictures.

\* Teixeira, Kevin **A Virtual Soul** (Ballantine Del Rey 0-345-42675-4, \$6.99, 494pp, pb, cover by Peter Gudynas) Near-future SF novel of cloned workforces and corporate intrigue. Includes an unpaginated 10-page interview with the author. A first novel.

\* Tem, Melanie **The Tides** (Leisure 0-8439-4574-5, \$4.99, 308pp, pb) Horror novel. First US edition (Headline 1996).

\* Thompson, Kate **Midnight's Choice** (Hyperion 0-7868-0381-9, \$15.99, 236pp, hc, cover by Paul D'Innocenzo) Young-adult fantasy, sequel to *Switchers*. Tess has to choose between life as a shapechanger-phenix, a human - or a vampire. First US edition (The Bodley Head 1998).

Varley, John **The Golden Globe** (Ace 0-441-00643-4, \$6.99, 517pp, pb, cover by Danilo Ducak) Reprint (Ace 1998) SF novel of an actor and wanted con-man, touring the solar system with a Shakespearean troupe.

\* Vonnegut, Kurt **Bagombo Snuff Box: Uncollected Short Fiction** (Putnam 0-399-14505-2, \$24.95, 298pp, hc, cover by Paul Bacon) Collection of 23 "vintage" stories from the late '40s and '50s, published in book form for the first time, with a new autobiographical "Coda to My Career as a Writer for Periodicals". Several stories have been edited and corrected. There is a new introduction by Vonnegut and a preface by Vonnegut scholar Peter Reed.

\* Wakefield, H.R. **Strayers from Sheol** (Ash-Tre Press 1-899562-79-6, \$49.95, xxxi + 231pp, hc, cover by Paul Love) Reprint (Arkham House 1961) collection of 19 horror stories; four previously uncollected stories have been added. Introduction by Barbara Roden. This is a limited edition of 500.

Weis, Margaret & Tracy Hickman **Nightworld** (Ballantine Del Rey 0-345-42462-X, \$6.99, 404pp, pb, cover by Jean Pierre Targete) Reprint (Del Rey 1998) science fiction novel, second in the "Starshield" series.

\* Weis, Margaret & Don Perrin **DragonLance: Brothers in Arms** (TSR 0-7869-1429-7, \$6.99, 476pp, hc, cover by Daniel Horne) Fantasy novelization, based on the role-playing games. Book two of the "Raislin Chronicles". Copyrighted by TSR.

White, James **Mind Changer** (Tor 0-812-54196-0, \$6.99, 301pp, pb, cover by John Berkey) Reprint (Tor 1998) SF novel in the "Sector General" series.

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Chief psychologist O'Mara retires.

White, T.H. **The Sword in the Stone** (Dell Laurel-Leaf 0-440-98445-9, \$5.50, 288pp, pb, cover by Tristan Elwell) Reissue (Collins 1938) young-adult Arthurian fantasy novel, first in the series published collectively as *The Once and Future King*. 44th printing.

\* Williams, Tad **Otherland: Mountain of Black Glass** (DAW 0-88677-849-2, \$24.95, 689pp, hc, cover by Michael Whelan) Near-future SF novel, third in the series about intrigue and global conspiracy conducted in a fantasy virtual reality. Forces converge on a virtual Troy.

Williams, Tad **Otherland: River of Blue Fire** (DAW 0-88677-844-1, \$7.50, 675pp, pb, cover by Michael Whelan) Reprint (DAW 1998) near-future SF novel, second in the series about intrigue in fantasy virtual reality.

\* Wood, N. Lee **Bloodrights** (Ace 0-441-00650-7, \$22.95, 392pp, hc, cover by Aleta Jenks) Fantasy novel. A princess in disguise seeks to reclaim her lost throne.

Yolen, Jane & Bruce Coville **Armageddon Summer** (Harcourt Brace 0-15-202268-6, \$5.99, 266pp, pb, cover by Cliff Nielsen) Reprint (Harcourt Brace 1998) young-adult millennial novel, borderline SF.

\* Youmans, Brian, ed. **Best of the Rest 2** (Suddenly Press 0-9670056-0-4, \$10.00, 153pp, tp, cover by David Michalczyk) Best-of anthology of 13 stories and six poems published in 1998 by small press magazines and other lesser-known sources. Authors include S.P. Somtow, Michael Bishop, Eleanor Aranson, and Elliot Fintushel. Story introductions offer brief evaluations of their sources; there is also a list of most publications examined, with ordering information. Order from Suddenly Press, PO Box 120318, Boston MA 02112-0318; add \$3.00 postage.

Zahn, Timothy **Star Wars: Vision of the Future** (Bantam Spectra 0-553-57879-0, \$5.99, 694pp, pb, cover by Drew Stuzan) Reprint (Bantam Spectra 1998) *Star Wars* novelization, sequel to *Star Wars: Specter of the Past*, second and final book of "The Hand of Thrawn". Copyrighted by Lucasfilm.

Zamyatin, Yevgeny **We** (Avon Eos 0-380-63313-2, \$5.99, 232pp, pb) Reprint (Viking 1972) 1920s Russian dystopian SF novel, first published in

1924 (Dutton), re-translated by Mirra Ginsburg. This is the first Avon Eos edition, but retains the ISBN of the earlier Avon edition, and indicates 16th printing.

Zebrowski, George **Brite Orbits** (HarperPrism 0-06-105807-6, \$6.99, 342pp, pb) Reprint (HarperPrism 1998) near-future SF novel about asteroid-mine prisons. Winner of the John W. Campbell Memorial Award.

\* Zebrowski, George **Cave of Stars** (HarperPrism 0-06-105299-X, \$24.00, 273pp, hc, cover by Bob Eggleton) SF novel, sequel to *Macrolife*. Conflict arises between two radically different societies created by the survivors of Earth's destruction.

\* Zelazny, Roger & Jane Lindskold **Lord Demon** (Avon Eos 0-380-97333-2, \$23.00, 276pp, hc) Fantasy novel with a Chinese flavor. The demon Kai Wen's search for a murderer leads through many dimensions, and a plot to renew the war between gods and demons.

Zindel, Paul **Raptor** (Hyperion 0-7868-1224-9, \$4.99, 170pp, pb, cover by Daniel Horne) Reprint (Hyperion 1998) young-adult horror/adventure novel. A paleontologist's son finds real dinosaurs.

\* Zindel, Paul **Rats** (Hyperion 0-7868-0339-8, \$15.99, 204pp, hc, cover by Daniel Horne) Young-adult horror novel of mutant rats from a New York City dump.

| August 1999          | Year to Date |
|----------------------|--------------|
| SF Novels            | 16           |
| Fantasy Novels       | 146          |
| Horror Novels        | 49           |
| Anthologies          | 49           |
| Collections          | 55           |
| Reference            | 16           |
| History/Criticism    | 27           |
| Media Related        | 113          |
| Young Adult          | 84           |
| SF                   | 28           |
| Fantasy              | 40           |
| Horror               | 16           |
| Other                | 36           |
| Omnibus              | 2            |
| Art/Humor            | 12           |
| Miscellaneous        | 38           |
| Total New:           | 759          |
| Reprints & Reissues: | 576          |
| Total:               | 1335         |

## Distillations by Mark R. Kelly

Continued from page 15

tional and almost identical mystery about what really happened to the aliens from the crashed ship, and Joseph, a biologist, is alert for clues in the way family members talk about local hunting. More interesting is Joseph's reaction; as an outsider, he finds himself emotionally affected by just this second-hand experience of alien contact, and his reaction strikes an unexpectedly emotional note at the story's conclusion (the way many of Reed's stories close). Thus the story is primarily about our response to alien existence, not about the aliens themselves; the alternate history is society's response, insightfully balanced by Reed with the personal responses of Joseph and Emma's family.

Lois Tilton's "The Scientific Community" is also about aliens, of some sort. The narrator Rik, along with another male and two females, are kept in cells. They fear the experimenters, who wear long blue coats, have given them some painful disease, and sure enough one by one the cellmates develop blotches on their skin and grow weak. Tilton leaves deliberately vague what kind of creatures Rik and the others are, doesn't matter, presumably, whether they're ordinary lab animals with more intelligence than we usually credit them, or even aliens; Tilton is inviting us to witness the heartlessness of manipulative scientific experimentation.

The title character of Kage Baker's "Smart Alec" is an unusually bright four-year-old who lives on a yacht with his parents as they sail from port to port, apparently trading in contraband to maintain their lavish lifestyle. Or perhaps they have merely escaped a repressive land society, where drinking and reading and lying in the sun are criminal acts. But one day Alec's parents' marriage comes to an end, and young Alec is dropped off with servants in London, a crowded, bizarre place unlike anything the boy has ever experienced. After a time he's given a sophisticated tutor, a Pembroke Playfield, that builds a psychological evaluation of him as it mimics a jolly sea captain. But it underestimates Alec's abilities, and the story closes with a demonstration of why Alec should have been kept in isolation from society. The story is interesting and absorbing, but its resolution doesn't

answer basic questions of why Alec is so special; in fact, it only raises more questions. It might be a chapter of a novel, the way it proceeds from point A to point E for reasons unapparent when taken out of a larger context.

Brian Stableford's "Hidden Agendas" concerns Carly MacLaine, the several generations removed clone-brother of Cade Carlyle MacLaine, a scientific genius notorious for his participation in the plague wars of the 21st century. Carly receives a visit from a government official who reports that the elder Cade is on the verge of death, and to remind Carly that he's obligated to turn over any secrets from Cade's past that might come his way. Carly attends an elaborate family reunion where he suffers the animosity of relatives jealous of his special role and does indeed receive secrets from Cade's past. The story isn't quite an encyclopedia entry but it is exposition heavy, dealing with developments—plague wars, immortality—central in Stableford's oft-visited future history. It's as if Stableford's wealth of speculative ideas (there's an aside, for instance, about why household supercomputers are called "sloths") are only barely constrained by the fictional form.

The title narrator of G. David Nordley's "Mustardseed" is a small satellite of Uranus that's really an alien-built observatory of humanity. It's under strict orders not to intervene, but when it detects a dark rock from deep space that's on a collision course with Earth, it wonders if it can do so without betraying its presence to human astronomers. This is a brief and clever variation on the benevolent alien observer theme of Clarke's 2001.

Eleanor Amason's "Dapple: A Hwarthath Historical Romance" is a new tale about the hwarthath, an alien race in which homosexuality is a norm but gender roles are perhaps more deeply engrained than they are among humans. (Previous stories about the hwarthath include "The Lovers" in 1994 and last year's "The Gauze Banner.") Helwar Ahl is a young girl fascinated by the plays put on by itinerant actors—plays about warrior lovers who come to tragic ends. But acting is man's job. She is sent to work on a fishing boat, but her preoccupation with stories makes her a lousy sailor. So she disguises herself as a boy and runs away, joining a troupe of wandering actors, and now calling herself Dapple.

Her acting career is over almost before it begins, and she is captured by a family of thieves so isolated they must capture outsiders in order to breed. Switching gender roles yet again, she escapes, is reunited with an old friend, and appeals to a family elder for help in fulfilling her dream of being an actor. Amason's story is a colorful adventure that considers social issues in both obvious and subtle ways. There are the obvious gender issues, familiar from human society and reflected in the plot that resembles so many cross-dressing Shakespearean scenarios. A deeper theme is the relationship between stories and real life. Dapple is attracted to the dramatic cruelty of the hero plays, but gradually she realizes that life doesn't usually work that way, nor does it have to. The gender differential appears more subtly in the way Dapple's elder benefactor considers the potential for women performing their own plays. Men's concerns are about having honor and dying, and so that is what plays are about. But the women's point of view is about having honor and surviving to raise the next generation. Dapple's story is a victory not just for herself but for her culture.

### Recommended stories this month:

Eleanor Amason's "Dapple: A Hwarthath Historical Romance" (*Asimov's* 9/99)

T. Corgaghessan Boyle, "After the Analogue" (*Playboy* 9/99)

James Gunn, "The Giftie" (*Analog* 9/99)

Robert Reed, "Nodaway" (*Asimov's* 9/99)

—Mark R. Kelly

*Semi-professional magazines, fiction fanzines, original collections, original anthologies, plus new stories in online sources, should be sent to Mark R. Kelly, 17959 Tribune Place, Granada Hills CA 91344 for review. A second copy should go to Locust for listing and cataloging in the "Magazines Received" or "Books Received" sections (where address and price will be mentioned) and in our yearly library index. Comments and suggestions may be sent to online at locustmag.com or mrkelly@compuserve.com*

*Brief reviews of some stories are posted on Locust Online in advance of publication in this column.*

## Reviews by Gary K. Wolfe

Continued from page 19

(about people "resurrected" via computerized simulacra), and Tanith Lee's grim "All the Birds of Hell" (set several decades into a future "industrial winter") are sketched examples of technology even the most compelling SF ideas to the more subtle demands of character-based fiction, while Harlan Ellison's "Sensible City" gains its strength more for its portrait of a ruthless sadist than from his comic-book style competence. The latter may be as close as the anthology comes to a true horror story, but *F&SF's* approach to horror was always a bit more literary than most of its competitors. What may be the scariest story here is Dale Bailey's "Quinn's Way," which begins as an homage to the dark carnivals of Bradbury and Charles Finney and ends with a more seriously disturbing vision of childhood, that echoes Peter Straub. Bailey is one of the magazine's newer contributors, and his tale shows off to good effect the kind of thematic eclecticism and stylistic lyricism that have always marked the best of *F&SF*.

Paul Levinson has gained something of a following over the last few years with a handful of stories about forensic detective Phil D'Amato, who is perhaps the most fully-realized character among all the scientific detectives in SF; unlike most SF writers, Levinson seems to have learned good lessons from the tradition of hard-boiled crime fiction, and as a result D'Amato is far more than the Holmesian lecturer who too often serves only as the voice of the author's ingenuity: he actually has a life. The most famous of the D'Amato stories may be "The Mendelian Lamp",

which posits a secret and sophisticated history of biological engineering among the Amish, and which also is the opening section of Levinson's first novel, *The Silk Code*. Partly because the story is so successful on its own terms, it does not make for a promising beginning for a novel; one suspects that what we are in for is a collection of loosely-linked cases knitted together by some sort of flimsy framework serving as a plot. But Levinson disabuses us of this right away: after the murder mystery of "The Mendelian Lamp" is apparently solved and the detective is on his way back to New York, we leave D'Amato entirely and find ourselves in a novella-length narrative set among the Tarim Basin Tocharians of the eighth century, along the Silk Road.

A number of plot lines begin to unfold which seem to have nothing to do with the first chapter at all: the debate between religious credulity and Aristotelian science (reminiscent a bit of Eco's *The Name of the Rose*), speculation on the possible meaning of spread of the secrets of silkmaking out of China, and most of all the search for evidence of an earlier, advanced race known as the "singers," who communicated through pictures and music (sometimes using flutes that seemed to be a mixture of bone and rock) and who might survive in remote enclaves despite having been systematically killed off by humans. The singers begin to sound a lot like Neanderthals, and sure enough when we return to the present the puzzle-facings D'Amato involves the corpse of an apparent contemporary Neanderthal, who may be a murder victim but whose tissues are revealed by carbon dating to be at least thirty thousand years old. The body is tentatively identified as that of a library janitor named Antonescu, but D'Amato tracks down the living

Antonescu, who also appears to be Neanderthal and claims to be over three hundred years old. Soon a number of mysterious deaths begin to plague the investigation, and D'Amato himself is nearly dispatched until he is saved by Amish biotechnology, thanks to the relationships he developed back in that first story. It turns out that the Amish have been aware for centuries of a kind of secret biological war between humans and Neanderthals, and by the time the narrative is finished D'Amato learns about everything from messages coded in butterflies and in the weave of Jacquard looms to viruses that turn people into Neanderthals after death to the role of silk molecules in the human genome.

Levinson weaves a daunting amount of ingenious secret history into this tale without forging either the narrative drive of the police procedural plot or the provocative biological and genetic ideas at the novel's center, which connect it to a number of recent novels, including Frank Robinson's *Waiting* and Greg Bear's *Darwin's Radio*. There's always been a trickle of Neanderthal tales in SF, but now, with the genetic triggers of evolution almost within sight of biology, with information theory becoming an important tool of interpretation, and with the vast uncharted regions of the human genome just sitting there like so many unwritten SF novels, it may finally be their day in the sun; the last couple of years have seen a flowering of evolutionary biology in SF. For all the ingenuity and boldness Levinson shows in turning his stories into a novel, *The Silk Code* still shows a few rough sutures, but more than compensates in its odd and thrilling mix of forensic detective work, intellectual history, and biological speculation. It's a rare thriller that actually achieves its goals both as a



detective tale and a work of boldly speculative SF.

Peter S. Beagle has long publicly acknowledged the influence of Robert Nathan's *One More Spring* on his early ghost novel *A Fine and Private Place*, so when Beagle returns to the ghost story format, as he does in *Tamsin*, it's hard to avoid noticing that the heroine's name is Jenny and her father's is Nathan. *Portrait of Jenny* was, of course, Nathan's most famous novel, in part because of the 1948 movie with Jennifer Jones, and damned if Jennifer Jones doesn't get mentioned by the second page of *Tamsin* as well. But despite the overwhelming themes of loneliness and alienation, the key device of cross-time communication, and a tragically doomed love affair, *Tamsin* is in no sense a reworking of any particular Nathan novel. Beagle is, rather, a spiritual heir to Nathan, sharing the same tone of gentle, bittersweet irony, the romantic sense of loss, the belief in the healing power of love. (He even wrote an introduction to a recent reissue of *Portrait of Jenny*.) And both writers, not surprisingly, have occasionally led themselves perilously close to the brink of facile sentimentalism. In *Tamsin*, this tendency is held in check by the acerbic voice of the adolescent narrator and by Beagle's impressively acute sense of place; the result is a beautifully realized tale that takes us from Manhattan's Upper West Side to a rural Dorset still haunted by pookas and tree-spirits.

*Tamsin* is the story of Jennifer Gluckstein, whose narrative voice for the first third of the novel – rebellious, self-absorbed, precocious – calls to mind any number of young adult novels designed to help kids cope with the various traumas of growing up, and indeed such a trauma soon presents itself to Jennifer: her divorced mother has fallen in love with a British agricultural scientist, and the marriage will result in a move to England. A quintessential New York kid with a handful of close friends and a loyal apartment cat, Jenny at first turns to her father, a second-rate opera singer, but finds no solace, and the narrative unfolds as a series of emotional disasters for Jenny: saying goodbye to her friends, learning that her cat will have to stay in quarantine for six months, finding that she will not be staying in London but rather moving to a failing, run-down farm in Dorset, and (far from least) adjusting to the new family of her stepfather and his two sons.

By this point, Beagle had me sufficiently hooked on the adolescent angst of Jenny that the novel hardly seemed to need a ghost, and even the deftly-handled appearance of the spirit of *Tamsin*, a girl who lived in the house some 300 years earlier, seemed a distraction, a usurpation of Jenny's misery. And indeed *Tamsin*'s story is far worse than Jenny's: hopelessly in love with a musician who never arrived at their appointed runaway tryst, terrorized by a brutal judge sent by the king to wreak vengeance on Dorset following Monmouth's Rebellion, unable to find rest for more than three centuries. *Tamsin*'s growing friendship with Jennie – paralleled gracefully with Jenny's discovering a new school friend named Meena and with her developing relationship with her inherited brothers – is the most important narrative arc in the center of the novel, and the most Nathanesque. Only when the supernatural fireworks begin to fly in the final third of the novel does this delicate novel of relationships become unbalanced, turning first into a bloody historical melodrama (with an admittedly

marvelous villain, the Lord Chief Justice Jeffries, who falls terrifically in love with *Tamsin*) and then into a folk festival full of shape-changing tricksters, hogsbacks, pookas, Oakmen, the Wild Hunt (manifested in thunderstorms), and pre-Christian nature spirits such as the Old Lady of the Elder Tree. Needless to say, Jenny gets involved in all this at some considerable risk to her immortal soul, but her bigger challenge is trying to hang on to a narrative that started off as hers, and that she now has to reclaim from all the *dei ex machina* hurtling through the final chapters. Jenny has to triumph not only against the forces of evil, but against her own creator's overplotting. Fortunately, and in the nick of time, she wins.

Neil Barron's *Fantasy and Horror: A Critical and Historical Guide to Literature, Illustration, Film, TV, Radio, and the Internet* sounds like a virtual Home Depot for scholars and bibliophiles, and to some extent it is, intending to serve the same function for fantasy and horror that Barron's better-known *Anatomy of Wonder: A Critical Guide to Science Fiction* (4th edition, 1995) serves for the SF field. This hefty volume is actually an updating, extensive revision, and conflation of two earlier volumes, *Fantasy: A Reader's Guide* and *Horror: A Reader's Guide*, published by Garland in 1990 and now out of print. Essentially an extensive annotated bibliography of both primary and secondary sources, the volume provides a good deal of information not easily available from either Barron's earlier volumes or even from such an exhaustive resource as John Clute and John Grant's *Encyclopedia of Fantasy* (1997), which deliberately chose to omit much Gothic and horror fiction and offered only limited coverage of secondary literature and scholarship. The 18th-century Japanese writer Ueda Akinari, for example, has no entry at all in Clute and Grant, but has two stories annotated here, the same is true of Louisa May Alcott and Bret Harte. And the section titled "The Secondary Literature and Research Aids", at some 300 dense pages, is only a little smaller than the section on "The Primary Literature" (about 420 pages).

Barron's layout is generally convenient and easy to use despite some obvious problems arising from turning two volumes into one and trying to establish some artificial demarcation lines in genres that often overlap. The fiction bibliographies pretty much keep fantasy and horror distinct, though several writers, like Bradbury and Ellison, are covered in each, and occasionally a book is lumped together more than once. But the two fields are jumped together in Steve Eng's chapter on "Fantasy and Horror Poetry" and in all the chapters on secondary sources (including my own on "History and Criticism"). The chronological divisions of the primary bibliographies can also lead to some confusion, so that an author with a lengthy career spanning more than one genre can get scattered over several chapters. Robert Bloch, for example, has works listed in chapters 4 ("Early Modern Horror Fiction, 1897-1949"), 5 ("From Baum to Tolkien, 1900-1956"), 6 ("Contemporary Horror Fiction, 1950-1998"), and 12 ("Adult Studies," which includes a listing of Bloch's autobiography). A judicious use of the index is therefore necessary to cover all bases.

As a contributor, I can attest that one of the problems facing Barron was keeping the book to a reasonable and affordable size, which meant some judicious pruning of selections, shorter introductory es-

says, and somewhat shorter annotations. But it appears that different contributors addressed these problems in different ways. Stefan Dziemianowicz doesn't seem to have worried about length much at all in his chapter on horror from 1950-1998, which, with its excellent introductory essay, substantial entries, and widely cast net (his view of horror includes authors like Paul Auster, J.G. Ballard, Philip K. Dick, and William Golding), is the longest in the book at 145 pages. Darren Harris-Fain's chapter on fantasy from 1957-1998 – roughly the same period – comes in at less than half that length. This doesn't mean that Harris-Fain was lax in his duties (his chapter lists 406 titles to Dziemianowicz's 458), but his efforts to shorten and consolidate entries do seem to have led to some omissions; it's rather odd in any fantasy bibliography, for example, to have only one of the six Thomas Covenant novels of Stephen R. Donaldson listed, and the other titles not even mentioned within that single annotation. Dziemianowicz is stingy in a different way: John Saul, an author he does not think highly of despite his popularity, gets only one of his dozen or so novels listed.

But I'm not saying that Barron and his various contributors will hear enough about omissions and summary judgments perceived to be facile or unfair, what is more surprising is the general level of quality in the entries, and the breadth of coverage. Frederick S. Frank's chapter on the Gothic from 1762-1896 is an extremely well-informed and detailed overview of major works representing worldwide Gothic-style traditions, including several listings of short fiction. Dennis M. Kratz has a more difficult job in "The Development of the Fantastic Tradition through 1811", which covers seminal classics and medieval works and even has an entry on the Bible (is listing the Bible as a fantasy enough to get this book named in Kansas?) The next three chapters, on 19th-century fantasy, horror from 1897-1949, and fantasy from 1900-1956, are all the work of the redoubtable Brian Stableford, and reflect his dependably acute sensibility and impressive erudition. The Dziemianowicz, Harris-Fain, and Eng chapters round out the primary bibliographies. In addition to my chapter on critical works, the secondary chapters cover library collections (Barron); individual author studies (Richard C. West, Fiona Kelleghran, and Michael A. Morrison); film, TV, and radio (Michael Klossner); art and illustration (Walter Albert and Doug Highsmith); magazines (Robert Morrish and Michael Ashley); and methods of teaching fantasy and horror (Dennis M. Kratz). A chapter by Barron and Michael E. Stamm on reference works and online resources is understandably a bit tentative in sending researchers to notoriously unstable websites, but provides enough good information to get anyone started on a link trail. Finally, Barron provides an extensive listing of awards and "best" lists, a list of major series, a directory of associations and organizations, and several pages of charts cross-referencing some 960 authors with 14 major books that may provide sources of information on them. There is even an ambitious "theme index", making it convenient to track down tales based on Chinese mythology or featuring "Ancient Evil Unleashed". *Fantasy and Horror* not only passes the test of a useful and usable reference work, but also is a great book for wallowing, browsing, disagreeing with, and getting ideas.

— Gary K. Wolfe

## Reviews by Faren Miller

Continued from page 22

short-short to novella, could separate that many diamonds from the dross, and 999 certainly has its share of grue and gloom without any noticeably redeeming qualities. But readers on the lookout for eloquence, irony, emotional power and the like can find all of them somewhere within this hefty tome. The first hundred-or-so pages are all prime. In Kim Newman's "Amerikanski Dead at the Moscow Morgue", *Night of the Living Dead*-style zombies meet the notorious inefficiency of modern Russia's

bureaucracy and military while a mad scientist attempts to resurrect what's left of Rasputin, and a witty laff riot ensues. Back in America, Joyce Carol Oates takes our own brand of political/judicial corruption, with a picture-perfect family in the glare of suddenly unwelcome media scrutiny, mixes in some wondrously overripe, rotting, hallucinatory gothic horror, and comes up with a wonderfully effective modern variable in "The Ruins of Contracoeur."

In "The Owl and the Pussycat", Thomas M. Disch gives that tale his patented transformation into blue-collar, creepy/funny contemporary terms, and comes up with another dark gem. Stephen King contributes

his own version of haunted Americana with "The Road Virus Heads North", as once again the everyday turns really nasty. Then it's on to Britain for "Keepsakes and Treasures: A Love Story", where Neal Gaiman gives us a cold British hired killer/fix-it man who sells of his employer's truly bizarre *amour* with an offbeat eloquence.

The rest of the book seems more uneven, but still provides plenty worth recommending. In "Excerpts From the Records of the New Zodiac" and the Diaries of Henry Watson Fairfax", Chet Williamson updates an old story of cannibalistic thyrotoxicos for a vintage combination of civility and monstrosity. Tim Powers

## Reviews by Faren Miller

gets almost inscrutably magic-realist in "literinary," but this tale of a weirdly devastated Southern California becomes eerily convincing. With "Catfish Gal Blues," Nancy A. Collins goes to the Mississippi River for a splendid, music-filled account of what lives below one small-town pier. Our own Edward Bryant delves into creepy areas of physical distress for "Styx and Bones", an impressive story where a man suffers the uncanny effects of two women's love, and hate.

There's some marvelous non-supernatural suspense here too, and I must admit that literary-minded readers may get the biggest bang from books in which David Morrell's "Rio Grande Gothic" (New Mexico policeman encounters a really nasty family), Michael Marshall Smith's "The Book of Irrational

Numbers" (a man obsessed with numbers views much darker doings in mathematical terms), and Joe R. Lansdale's "Mad Dog Summer" (a magnificent novella of hard times in a small Texas town during the Depression, with just a hint of the mythic in the air).

If the presence of big-name horror writers can help introduce some readers to the work of people like Disch and Lansdale, I can easily forgive the material here that wasn't to my taste — 999 will have served its editor's laudable purpose.

### SHORT TAKE

Who's the writer who can produce horror as powerful and witty as the best of Peter Straub, SF as wondrously byzantine and baroque as anything by Gene Wolfe, near-mainstream subtly tinged with the fantastic like some tales by Powers or Lansdale? Why

Terry Dowling, of course. Now a joint venture of several Australian publishers (including our own Jonathan Strahan's new venture The Coope Street Press) has assembled a hefty sampling of Dowling just in time for Worldcon: *Antique Futures*.

Though I might disagree with a few of the 13 choices, any collection that includes the masterfully subtle transformation of seemingly everyday recollections into gripping horror in "Scaring the Train", the revelations about human awareness (or its bleak absence) through the actions of aliens in "The Man Who Lost Red", and the haunting far future of Tom Ryannos and a lost love in "Shatterwreck at Breaklight", is already a treasure trove — and *Antique Futures* offers much, much more.

— Faren Miller

## Reviews by Russell Letson

Continued from page 23

whose Mars trilogy seems to have been conceived from the start as a single, gargantuan triple-decker novel, has assembled something odder and more interesting for his series caboose. You know this isn't the usual follow-up collection when the first story, "Michel in Antarctica", details the reasons the Mars colonization effort doomed to failure and concludes, "So they cancelled the project." Oops, there go three fat books-worth of future history.

"Michel in Antarctica" later connects to "Michel in Provence", which considers the might-have-beens of history and love. In fact, at least six of the 28 selections take place in one or more parallel universes where similar situations come to different ends, or different roads lead to similar destinations. I recall figuring out, while reading *Green Mars*, that the 1985 novella of the same title represents an alternative version of the settling of the planet. The novella is in some ways the centerpiece of this collection, and its future history would seem to include "Arthur Stembach Brings the Curvelball to Mars", "A Martian Romance", and possibly a couple of others. In the "Green Mars" (as distinct from the *Green Mars*) world, Red Mars Party politician Roger Clayborne has retired from his post in the government, frustrated and depressed that he was not able to save the old, primal Mars from greening. The experience of climbing Olympus Mons makes for a tale of heroic physical achievement and psychological renewal. About 20 years later, in "A Martian Romance", an ice age that may never end is reversing the whole terraforming project, and returning Mars, for the foreseeable future anyway, to a version of its original austerity. I always thought that Robinson harbored a lot of sympathy for the Reds, and perhaps this story thread represents a kind of penitence, a way of regaining some

of the old, pre-human Mars.

Or maybe these stories aren't directly connected at all, but represent samples from a sheaf of closely-related histories in some many-worlds quantum-time universe. Robinson seems less interested, in this volume at least, in building a single, consistent future history than in walking around the whole project, looking at it from different angles, wondering how things or that things or ideas might have been developed differently. The book mixes not only the various features of the novels and "Green Mars" but genes as well: there are bits of Martian pseudo-mythology about the "little red people" and the Paul-Bunyan-esque Big Man ("The Archæa Plot", "Salt and Fresh", "Big Man in Love"); snippets from *The Journal of Archaeological Studies*; the entire Martian constitution and a commentary on some of its features; a section of poems; and the demi-autobiographical/post-modern "Purple Mars", in which a California writer sends off the manuscript of a Mars trilogy.

In any case, one of Robinson's recurring themes is how the machinations of history grind out their products, what is inevitable, what is susceptible to change if we only knew where to plant our levers. And not just in world-making and -shaking events. In "What Matters", a chance meeting of two Claybornes — a Peter whose mother is the anti-terraforming arch-Red Ann Clayborne of the novels, and a Roger who is no relation — leads to a consideration of the internal and personal and the alternate worlds of the heart. This is one of the central concerns of "Green Mars" as well: the question of what hold the past has on one's ability to choose a future.

Another major thematic thread concerns the ways that geography (or archaeology) in general, and moving through a landscape in particular, provide metaphors for individual lives or insights into historical processes: "Exploring Fossil Canyon", "The Way the Land Spoke to Us", "Four Teleological Trails", "An

Argument for the Deployment of All Safe Terraforming Technologies", "A Martian Romance", and (again, longest and most intensely) "Green Mars". Allied to these are the stories built around endless athletic exertion — hiking, climbing, baseball, body-surfing, running, ice-boating — often intercut with those more abstract meditations. The book is positively Victorian in its musings on intellectuality.

The big picture issues of history and humankind's relationship to the ecosystem are counterweighted by a third thread about friendship, love, marriage, children, and domesticity: "Maya and Desmond", "Michel in Provence", "Odessa", "Sexual Dimorphism", "Enough Is as Good as a Feast", "What Matters", "Jackie on Zo" (a particularly compelling snapshot of difficult child-rearing). Just as Robinson's vision of history is rooted in an awareness of the physical environment and ecological/geological/aerological processes, his sense of social interaction grows out of the most personal and intimate human connections and the ways that individual psychology scales up to the affect communities. It is this ambitious and encyclopedic attempt to think and feel one's way through the whole world, human and non-human, individual and social, near- and long-term, that makes me keep turning to the classic European novelists (especially Tolstoy) when I describe Robinson's Mars project.

Given the complex relationship between these stories and the trilogy, the ideal audience for *The Martians* has read at least one of the novels, but the "Green Mars" sequence is a highly satisfying piece of work that can stand on its own. It might also serve as a sampler for those daunted by the trilogy's morose-war and Peace bulk (to shift the metaphor) a training-ground for the big event. There aren't many books of work in the genre that will repay the effort as handsomely.

—Russell Letson

## Reviews by Edward Bryant

Continued from page 25

flect an approaching supernatural doom, the story's accompaniment is another of the author's astute portraits of what life (and death) toward the top of the auctorial food chain are like. The piece expertly captures the tone of classic EC Comics plots and can almost make the reader forget that the story ultimately consists completely on effect and ultimately, Seinfeld style, really isn't about anything in particular.

As one might have suspected, Gene Wolfe's "The Tree is My Hat" isn't like anything else in the book. It's a deliberately disjointed narrative with a most memorable narrator dealing with traditional shark gods on a Pacific island. A story of the spirit? Well, yes, in an affectingly grim and poetic way. This can't be mistaken for a Peter Benchley novel.

Other high points include long pieces by Joe R. Lansdale and David Morrell. The former's "Mad Dog Summer" is a tale in Lansdale's patented voice of Depression-era East Texas, and of kids dealing with poverty, family values, serial killers, and the perhaps-creature that dwells beneath an isolated bridge. All

the details are terrific. Any mystery reader knows all too soon who the villain is, however, and so the level of plot thrills is significantly lower than the striking tone and voice. David Morrell's "Rio Grande Gothic" is exactly that, giving us a Hispanic cop trying to figure out the sinister plot when a succession of varied pairs of shoes keeps being left anonymously in the middle of a local road. Then one night, one of the shoes still has a severed foot in it. Though the formal mystery is slow to develop, Morrell's sense of the horror escape is impeccable and his protagonist engaging.

In "Catfish Gal Blues", Nancy Collins gives us a good ol' downhome taste of regional myth. Though in fairly short supply in 999, humor appears from time to time, mercifully (but appropriately) brief in Peter Schneider's "Des Saucisses, Sans Doute", and at greater and grimmer length in Chet Williamson's Hannibal Lecter-esque culinary adventure, "Excerpts from the Records of the New Zodiac and the Diaries of Henry Watson Fairfax".

Certainly mention should be made of "The Ruins of Contracoeur" as Joyce Carol Oates takes one of her patented looks at the dynamics of a dysfunctional family saga, as well as Thomas Ligotti's "The

Shadow, the Darkness", a sinister appraisal of art and identity, and the effect of awful forces. P.D. Cacek's "The Grave", atmospheric and haunting, is another take on dysfunctional family effects, handed down from one generation to the next.

In Stephen Spruill's "Hemophag" and F. Paul Wilson's "Good Friday", changes are rung on familiar vampire myths. Wilson does a mighty fine job of paying out enough tough love against the undead. In the last story in the book, "Elsewhere", Exotic-novelist William Peter Blatty tells an all-too-familiar variation on a house haunted. The turf is well-trodden, the dialog peculiarly reminiscent of a bemused young writer attempting to capture the snappy patter and bon mots of movie speech from the late '30s and early '40s.

And I'd be remiss if I didn't mention Ramsey Campbell's perhaps all-too-portentously titled "The Entertainment", a tale of a supremely weird hotel, and Ed Gorman's genuinely wonderful "Angle". The latter is one of the most unsparingly unsentimental tales of male-female and parent-child relationships I've ever read. Chilly stuff, told with utter economy. Gorman could teach us all how to write dysfunctional

family fiction!

Early on I perhaps enigmatically referred to 999's contents as naggingly reassuring. What I meant by that is this: for the most part, the fiction selected by editor Sarantonio is fairly conservative, conservative in the sense of being very much story-centered and stylistically straightforward. Nothing wrong with that. But the conventional narratives that fill out most of the volume will brush up indignantly against the reader's leg and purr; they won't bite the flesh that's

feeding them.

That's only a problem if the anthology wants to be considered along the lines of, say, a *Dangerous Visions* as a deliberately provocative statement of the union of the horrific arts and a suggested forecast of where the fertile ground of horror is meeting the horizon.

In that light, I suspect 999 can be more properly viewed as less a revolutionary look at where the field is going, and more a celebration of where it's wan-

dered during its roller-coaster popularity the past few decades. The real horror of horror – as it would be for any area of the other arts – is the possibility of stasis. 999 doesn't really suggest where its subject matter and treatments are going so much as it crystallizes where it's been. Getting an accurate fix on the black horizon of horror's future in the new millennium remains a tough, deceptive, and fragmented task.

—Edward Bryant

## Reviews by Carolyn Cushman

Continued from page 27

00670-1, \$5.99, 294pp, pb) October 1999. Cover by Cliff Nielsen.

Society is truly on the edge in this fifth novel featuring Marshal Ty Merrick. Ty is used to having to

scavenge to survive, but a government shakeup promises to leave Ty and her partner LaRue unemployed. Worse, the tax board is investigating Ty, and the doctor who treats her "lycanthropy" is being reassigned. To keep their jobs, Ty and her partner must solve the murder of an opera singer undergoing radon treatment for arthritis at a clinic in an old uranium mine,

where they run into rumors of little people living underground, some new metaphysical beliefs, and the possible involvement of a dangerous political movement. Fortunately, Merrick and LaRue keep the banger going, no matter how grim things get, even with revolution in the offing.

—Carolyn Cushman

## British Books - July

### TRANSLUMINAL

THE PAINTINGS OF JIM BURNS



Note: This information, unlike the *Locus* main list, is put together by Ian Covel; send corrections to him at 121 Homerton Road, Pallister Park, Middlesbrough, Cleveland TS3 8PN, England. First world editions marked with an asterisk. Comments by Ian Covel.

\* Arnold, Elizabeth *Spin of the Sunwheel* (Mammoth 0-7497-3389-6, £4.99, 166pp, tp, cover by Ian Winstanley) Young-adult fantasy novel. Contemporary teenager Owen, reincarnation of a Celtic Queen, joins a never-born goddess on a quest to save the new Millennium's dawn.

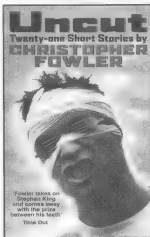
\* Barclay, James *Dawnthief* (Orion/Gollancz 1-85798-594-X, £9.99, 416pp, tp, cover by Fred Gambino) Fantasy novel, first book in the "Chronicles of the Raven". The Raven band of mercenaries is hired to locate the Dawnthief. A first novel.

Bear, Greg *Foundation and Chaos* (Little Brown/Orbit 1-85723-736-6, £6.99, 438pp, pb, cover by Fred Gambino) Reprint (HarperPrism 1998) SF novel based on Asimov's "Foundation" series. Second in the "Second Foundation Trilogy" after *Foundation's Fear* by Gregory Benford.

Bester, Alfred *The Demolished Man* (Orion/Millennium 1-85798-822-1, £6.99, 250pp, tp, cover by Jim Burns) Reprint (Shasta 1953) classic SF novel, winner of the first Hugo Award. Volume 14 in the "SF Masterworks" series.

Bethke, Bruce *Wild Wild West* (Bantam 0-7522-1777-1, £5.99, 247pp, pb) Reprint (Warner Aspect 1999) novelisation of the alternate history/SF movie, based on the 1960s TV series. [First UK edition]

Brian, David *Foundation's Triumph* (Little Brown/Orbit 1-85723-753-6, £16.99, 328pp, hc, cover by Fred Gambino) Reprint (HarperPrism 1999) SF novel based on Asimov's "Foundation" series. Last in the



"Second Foundation Trilogy" after *Foundation's Fear* by Gregory Benford, and *Foundation and Chaos* by Greg Bear. Includes a "Timeline for the Robots and Foundation Universe" by Attila Torkos. [First UK edition]

Brite, Poppy *2. Self-Made Man* (Orion 0-75282-487-2, £16.99, 180pp, hc) Reprint (Gauntlet 1998 as *Are You Loathsome Tonight?*) collection of 12 horror stories, two original. Introduction by Peter Straub; afterword by Caitlin R. Kiernan. This edition lacks the illustrations by J.K. Potter. A trade paperback (£488-0, £9.99) was announced but not seen. [First UK edition]

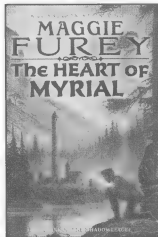
\* Burns, Jim *Transluminial: The Paintings of Jim Burns* (Paper Tiger 1-85585-678-6, £14.99, 112pp, tp, cover by Jim Burns) Art book. Each book-cover reproduction is accompanied by commentary on the book, author, or relevant aspect of the artistic/editorial process.

\* Cannon, Peter *Forever Azothoth and Other Horrors* (Tartarus Press 1-872621-42-2, £25.00, viii+234pp, hc, cover by Jason Eckhardt) Dark fantasy collection of homages, parodies and pastiches. Eight seem to be original. This is a Limited edition of 250 copies signed by the author.

\* Cartmell, Andrew *The Wise* (Virgin Worlds 0-7535-0373-5, £6.99, 471pp, pb, cover by Fred Gambino) Contemporary dark fantasy novel of a psychiatrist in love with her all-too-sane patient.

Collins, Max Allan *The Mummy* (Ebury Press 0-09-186829-7, £5.99, 258pp, pb) Reprint (Berkley Boulevard 1999) novelisation of the horror movie. Copyrighted by Universal Studios Publishing Rights. [First UK edition]

\* Darricuesse, Marie *My Phantom Husband* (Faber



and Faber 0-571-19663-2, £9.99, 153pp, tp, cover by Bruce Charlesworth) Literary fantasy novel of a deserted wife and her immaterial husband. Translated by Helen Stevenson from *Naissance des fantômes* (P.O.L.Édition 1998).

Delacorte, Peter *Time on my Hands* (Orion/Phoenix 0-75380-838-2, £6.99, 397pp, tp) Reprint (Scribner 1997) time-travel novel à la Jack Finney. A writer goes back in time to make sure Ronald Reagan never enters politics.

Dick, Philip K. *Martian Time-Slip* (Orion/Millennium 1-85798-837-X, £6.99, 226pp, tp, cover by Chris Moore) Reprint (Ballantine 1964) classic SF novel. Book #13 in the "SF Masterworks" series.

Earnshaw, Tim *Godbox* (Orion/Phoenix 0-75380-837-4, £6.99, 207pp, pb, cover by Chris Moore) Reprint (Gollancz 1998) literary fantasy novel. Second in a loose "L.A. trilogy" after *Hellum*. A would-be movie mogul owns a shoebox in which everyone sees something different.

Eddings, David & Leigh Eddings *The Rivan Codex* (HarperCollins/Voyager 0-00-648349-6, £5.99, 490pp, pb, cover by Geoff Taylor) Reprint (Voyager 1998) fantasy collection of items related to "The Belgariad".

\* Eddings, David & Leigh Eddings *The Tamuli* (HarperCollins/Voyager 0-00-648384-4, £12.99, 144pp, tp, cover by Geoff Taylor) Fantasy omnibus of the "Tamuli" trilogy: *Domes of Fire* (1992), *The Shining Ones* (1993), and *The Hidden City* (1994). The books are separately paginated.

\* Ferns, Chris *Narrating Utopia: Ideology, Gender, Form in Utopian Literature* (Liverpool University Press 0-85323-604-6, £14.95, xii+268pp, tp, cover by Frances Dorsey) Critical work on how utopian lit-

## British Books

erature is always affected ("distorted") by the social psychology of its author, and why much recent utopian literature is by women. A hardcover edition (-594-5, £32.00) was announced but not seen.

\* Fowler, Christopher **Uncut: Twenty-One Short Stories** (Warner UK 0-7515-2644-4, £7.99, 406pp, tp) Collection of dark fantasy stories, including four originals.

\* Pury, Maggie **The Heart of Myrial** (Little Brown/Orbit 1-85723-751-X, £16.99, 438pp, hc, cover by Mick Van Houten) Fantasy novel, book one of "The Shadowleague". The Shadowleague seeks to restore failing magical barriers and stop the resulting wave of disasters.

\* Gray, Julia **Fire Music** (Little Brown/Orbit 1-85723-735-8, £6.99, 538pp, hc, cover by Mick Van Houten) Fantasy novel. The sequel to *Ice Magic*.

\* Green, Simon R. **Deathstalker Destiny** (Orion/Millennium 1-85798-877-9, £6.99, 473pp, hc, cover by Peter Menning) SF novel. Fifth and final book in the series.

\* Hart, Andrea **The Return** (Transworld/Corgi 0-552-14623-4, £5.99, 380pp, pb) Dark fantasy novel. A serial killer reincarnates through the centuries.

\* Heriman, Marcus **The Siege of Arrandin** (Simon & Schuster/Earthlight 0-671-02189-3, £5.99, 519pp, pb, cover by Geoff Taylor) Fantasy novel, Book One of "The Arrandin Trilogy". The city of Arrandin is undermined by magic, religious conflict, and treachery as the empire tries to hold off invaders. A first novel.

\* Jacques, Brian **The Legend of Luke** (Hutchinson 0-09-176862-4, £12.99, 374pp, hc, cover by Fangorn) Young-adult animal fantasy novel. Book 12 in the "Redwall" series. Illustrated by Fangorn.

Jacques, Brian **Marlfox** (Red Fox 0-09-92436-6, £4.99, 386pp, pb, cover by Fangorn) Reprint (Hutchinson 1998) young-adult animal fantasy novel. Book 11 in the "Redwall" series.

\* Johnston, Paul **Water of Death** (Hodder & Stoughton 0-340-71703-3, £16.99, 391pp, hc, cover by Bill Gregory) SF thriller of a conspiracy to destabilise the Edinburgh city-state of 2025. Third in the "Darymple" series after *Body Politic* and *The Bone Yare*.

\* Jones, Alan **Frewin Dark Paths: Blood Stone** (Macmillan Children's Books 0-330-37476-1, £2.99, 167pp, pb, cover by Barry Jones) Young-adult dark fantasy novel, sixth in the series. A group of youngsters are involved with ancient blood sacrifice on a Greek island.

\* Kerr, Katharine **The Black Raven** (HarperCollins/Voyager 0-00-224644-9, £16.99, 323pp, hc, cover by Geoff Taylor) Fantasy novel. Book two of "The Dragon Mage", seventh in the "Deverry" cycle overall. A trade paperback edition (-224645-5, £11.99) was announced but not seen.

King-Smith, Dick **The Crowstarper** (Transworld/Corgi 0-552-54603-8, £3.99, 188pp, tp) Reprint (Doubleday UK 1998) young-adult fantasy novel.

Lackey, Mercedes and Larry Dixon **Overlight** (Orion/Collins 1-85798-845-0, £9.99, 389pp, tp, cover by Jon Sullivan) Fantasy novel (DAW 1998) fantasy novel sequel to *Overlight*, set after the "Mage Storms" trilogy. A simultaneous hardcover (-834-5, £16.99) was announced but not seen. [First UK edition]

Lawrence, Martha C. **Aquarius Descending** (NEL 0-340-71246-5, £5.99, 296pp, pb, cover by Bill Gregory) Reprint (St. Martin's 1999) mystery novel, third in the "Elizabeth Chase" series about a detective/parapsychologist with psychic abilities.

\* Laymon, Richard **Come Out Tonight** (Hodder Headline 0-7472-2051-4, £16.99, 311pp, hc, cover by Steve Crisp) Associational kidnapping thriller.

Laymon, Richard **The Midnight Tour** (Hodder Headline 0-7472-5827-9, £5.99, 538pp, pb, cover by Steve Crisp) Reprint (CDD Publications 1998) dark fantasy novel. Book Three of "The Beast House Chronicles". An Open Market edition (same details) was available 11 March 1999.

\* Lyons, Steve **Doctor Who: The Final Sanction** (BBC Books 0-563-55584-X, £5.99, 284pp, pb) Novelisation based on the TV series. Book 23 in the BBC "Missing Adventures" series.

Mark, Jan **The Sighting** (Puffin 0-14-037865-0, £4.99, 186pp, pb, cover by Tom Connell) Reprint (Viking 1997) young-adult novel of a UFO sighting that broke up a family in the 1940s.

McCaffrey, Anne & Margaret **Ball Acorn's Quest** (Transworld/Corgi 0-552-14748-6, £5.99, 41 pp, pb) Reprint (HarperPrism 1998) SF novel based on a comic-book idea by McCaffrey, a sequel to *Acorn: The Unicorn Girl*. Acorn seeks her people. [First UK edition]

McCarthy, Wil **Bloom** (Orion/Millennium 1-85798-582-6, £5.99, 310pp, tp, cover by Chris Moore) Reprint (Del Rey 1998) SF novel. Humans have fled an Earth overrun by a deadly biotech organism, but must confront the menace when it threatens their escape to the stars. A hardcover edition (-593-1, £16.99) is also available. [First UK edition]

Moon, Elizabeth **Hunting Party** (Little Brown/Orbit 1-85723-881-8, £5.99, 364pp, pb, cover by Fred Gambino) Reprint (Bacn 1993) SF novel of an ex-starship captain whose new job piloting an old lady's yacht is as dangerous as the front lines of the fleet. Book One of "The Serrano Legacy". [First UK edition]

Muir, Kate **Suffragette City** (Pan 0-330-38971-8, £5.99, 314pp, pb) Reprint (Macmillan UK 1999) fantasy novel.

\* Nimmo, Jenny **The Rinaldi Ring** (Mammoth 0-7497-2819-1, £4.99, 186pp, tp, cover by Jessica Meserve) Young-adult ghost novel. A grieving boy is haunted by a girl from the First World War. A "Contents" title.

Paulsen, Gary **Blue Light** (Macmillan Children's Books 0-333-74631-7, £9.99, 248pp, hc, cover by Steve Kingston & Kim Thompson) Reprint (Delacorte 1998 as *The Transall Saga*) young-adult time-travel SF novel. A teen is transported to what appears to be another world. [First UK edition]

Pierce, Tamara **The Emperor Mage** (Scholastic Press UK 0-439-01159-0, £3.99, 334pp, pb) Reprint (Scholastic UK 1994) young-adult fantasy novel. Book three of "The Immortals" quartet set in Tortall, the world of "The Song of the Lioness". [First UK edition]

Pierce, Tamara **Realms of the Gods** (Scholastic Press UK 0-439-01160-8, £3.99, 314pp, pb) Reprint (Scholastic UK 1996) young-adult fantasy novel, book four of "The Immortals" quartet set in Tortall, the world of "The Song of the Lioness". [First UK edition]

Pierce, Tamara **Wild Magic** (Scholastic Press UK 0-439-01069-1, £3.99, 344pp, pb) Reprint (Atheneum 1992) young-adult fantasy novel, book one of "The Immortals" quartet set in Tortall, the world of "The Song of the Lioness". [First UK edition]

Pierce, Tamara **Wolf-Speaker** (Scholastic Press UK 0-439-01158-2, £3.99, 323pp, pb) Reprint (Atheneum 1998 as *Wolf Speaker*) young-adult fantasy novel. Book two of "The Immortals" quartet set in Tortall, the world of "The Song of the Lioness". [First UK edition]

\* Potts, Stephen **Hunting Gummor** (Mammoth 0-7497-3604-6, £4.50, 215pp, pb, cover by Ian Andrew) Young-adult fantasy novel. The last Gummor slips her chains, finally taking to the sea to find her destiny.

Rankin, Robert **Apocalypso** (Transworld/Corgi 0-552-14589-0, £5.99, 365pp, pb, cover by John Alexander & Robert Rankin) Reprint (Doubleday UK

1998) humorous SF/fantasy novel.

\* Rankin, Robert **Snuff Fiction** (Transworld/Doubleday UK 0-385-40644-3, £16.99, 257pp, hc, cover by John Alexander & Robert Rankin) Darkly humorous SF novel of the Millennium Bug and the resurgent popularity of snuff.

Rayban, Chlöe **Virtual Sexual Reality** (Red Fox 0-09-940417-6, £3.99, 188pp, pb) Reissue (The Bodley Head 1994) young-adult SF/fantasy novel in the "Wild Child" series. A girl is sex-changed when a Virtual Reality machine goes wrong. A tie-in edition to the film *Virtual Sexuality*.

Reichert, Mickey **Zucker The Children of Wrath** (Orion/Millennium 1-85798-563-X, £6.99, 576pp, pb, cover by Steve Crisp) Reprint (DAW; Millennium 1998) fantasy novel, third and final in "The Renshai Chronicles". Volume six overall in the "Renshai" series.

\* Rowling, J.K. **Harry Potter and the Prisoner of Azkaban** (Bloomsbury 0-7475-4215-5, £10.99, 317pp, hc, cover by Clift Wright) Young-adult fantasy novel. Third in the award-winning series.

Sawyer, Robert **Frameshift** (HarperCollins/Voyager 0-048320-8, £5.99, 343pp, pb) Reprint (Tor 1997) SF thriller about insurance companies, a Nazi in hiding, and the Human Genome Project. [First UK edition]

Stackpole, Michael A. **Star Wars: I, Jedi** (Transworld/Bantam UK 0-553-50602-1, £5.99, 577pp, pb) Reprint (Bantam Spectra; Bantam UK 1998) Star Wars novella, copyrighted by Lucasfilm.

Stapledon, Olaf **Last and First Men** (Orion/Millennium 1-85798-806-X, £6.99, xx+370pp, tp, cover by Les Edwards) Reprint (Methuen 1930) SF novel telling the history of 2,000 million years. Includes a foreword (dated 1987) by Gregory Benford, and afterword (1988) by Doris Lessing. Volume #11 in the "SF Masterworks" series.

Tolkien, J.R.R. **The Silmarillion** (HarperCollins UK 0-261-10242-7, £16.99, xxiv+370pp, hc, cover by J.R.R. Tolkien) Reprint (Allen & Unwin; Houghton Mifflin 1977) fantasy collection, edited by Christopher Tolkien with help from Guy Gavriel Kay. Christopher has corrected the text and index, and contributed a new 'Preface to the Second Edition', along with a 1951 letter by J.R.R. Tolkien.

Tuttle, Lisa **Snake Inside** (Mammoth 0-7497-1855-2, £3.99, 138pp, pb) Reprint (Mammoth 1995 as *Horrorscopes*; *Snake Inside* as by Maria Palmer) associational young-adult non-supernatural horror novel. A young girl believes she is the child of a cursed woman.

Williams, Chad **Otherland 2: River of Blue Fire** (Little Brown 0-316-8723-764-1, £9.99, 706pp, pb, cover by Michael Whelan) Reprint (DAW; Orbit 1998) near-future SF novel, second in the series about intrigue and global conspiracy conducted in a fantasy virtual reality.

|                      | July 1999 | Year to Date            |
|----------------------|-----------|-------------------------|
| SF Novels            | 7         | SF Novels 42            |
| Fantasy Novels       | 9         | Fantasy Novels 76       |
| Horror Novels        | 1         | Horror Novels 14        |
| Anthologies          | 0         | Anthologies 13          |
| Collections          | 3         | Collections 12          |
| Reference            | 0         | Reference 3             |
| History/Criticism    | 1         | History/Criticism 4     |
| Media Related        | 2         | Media Related 25        |
| Young Adult          | 11        | Young Adult 32          |
| SF                   | 1         | SF 8                    |
| Fantasy              | 8         | Fantasy 19              |
| Horror               | 2         | Horror 5                |
| Other                | 0         | Other 0                 |
| Omnibus              | 1         | Omnibus 8               |
| Anthology            | 1         | Anthology 4             |
| Miscellaneous        | 2         | Miscellaneous 13        |
| Total New:           | 38        | Total New: 235          |
| Reprints & Reissues: | 20        | Reprints & Reissues 208 |
| Total:               | 58        | Total: 443              |

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## BOOKS - NEW

**REVIEWS OF THE science fiction novel** *Project Avalon* by B. Alexander Howerton: "Project Avalon will be an enjoyable read." *Moon Miners' Manifesto*, September 1998. "Howerton is a fine writer who tells a credible tale." *Grand Rapids Press*, November 1998. Available at [www.amazon.com](http://www.amazon.com), or at fine bookstores. ISBN 0966372905.

**CLIFFORD D. SIMAK:** 1981 Worldcon trade pb edition, limited to 500 copies, of Simak's first book, *The Creator*, with appreciations by

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Edited by Douglas E. Winter  
NAL 1988

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# Locus Bestsellers

## HARDCOVERS

|   | Months<br>on list | Last<br>month |
|---|-------------------|---------------|
| 1) <i>Cryptonomicon</i> , Neal Stephenson (Avon)                              | 3                 | 1             |
| 2) <i>Soul of the Fire</i> , Terry Goodkind (Tor)                             | 4                 | 2             |
| 3) <i>The Path of Daggers</i> , Robert Jordan (Tor)                           | 9                 | 5             |
| 4) <i>Gravity Dreams</i> , L.E. Modesitt, Jr. (Tor)                           | 2                 | 10            |
| 5) <i>The Ritt</i> , Walter J. Williams (HarperPrism)                         | 1                 | -             |
| 6) <i>The Tower and the Hive</i> , Anne McCaffrey (Ace)                       | 3                 | 4             |
| 7) <i>Destiny's Shield</i> , Flint & Drake (Baen)                             | 1                 | -             |
| 8) <i>Harry Potter and the Chamber of Secrets</i> , J.K. Rowling (Scholastic) | 2                 | 8             |
| 9) <i>The Rainy Season</i> , James P. Blaylock (Ace)                          | 1                 | -             |
| 10) <i>Foundation's Triumph</i> , David Brin (HarperPrism)                    | 4                 | 3             |
| * <i>Enchantment</i> , Orson Scott Card (Del Rey)                             | 3                 | -             |

## PAPERBACKS

|  | Months<br>on list | Last<br>month |
|--|-------------------|---------------|
| 1) <i>Darwinia</i> , Robert Charles Wilson (Tor)                 | 1                 | -             |
| 2) <i>The Death of the Necromancer</i> , Martha Wells (Avon Eos) | 1                 | -             |
| 3) <i>A Knight of the Word</i> , Terry Brooks (Del Rey)          | 1                 | -             |
| 4) <i>Traitor's Moon</i> , Lynn Flewelling (Bantam Spectra)      | 1                 | -             |
| 5) <i>With the Lightnings</i> , David Drake (Baen)               | 1                 | -             |
| 6) <i>Perseus Spur</i> , Julian May (Del Rey)                    | 1                 | -             |
| 7) <i>The Alien Years</i> , Robert Silverberg (HarperPrism)      | 1                 | -             |
| 8) <i>Antarctica</i> , Kim Stanley Robinson (Bantam)             | 1                 | -             |
| 9) <i>Heaven's Reach</i> , David Brin (Bantam Spectra)           | 3                 | 1             |
| 10) <i>The Spell-Bound Scholar</i> , Christopher Stasheff (Ace)  | 1                 | -             |

## TRADE PAPERBACKS

|  | Months<br>on list | Last<br>month |
|--|-------------------|---------------|
| 1) <i>The Year's Best Science Fiction: 16th Annual Collection</i> , Gardner Dozois, ed. (St. Martin's Griffin)         | 2                 | 1             |
| 2) <i>The Year's Best Fantasy &amp; Horror: 12th Annual Collection</i> , Ellen Datlow & Terri Windling, eds. (Griffin) | 1                 | -             |
| 3) <i>The Company of Glass</i> , Valerie Luth (Bantam Spectra)   | 1                 | -             |
| 4) <i>The Sparrow</i> , Mary Doria Russell (Fawcett Columbine)   | 16                | 2             |
| 5) <i>The King of Elfland's Daughter</i> , Lord Dunsany (Del Rey)  | 1                 | -             |

## MEDIA-RELATED

|   | Months<br>on list | Last<br>month |
|---|-------------------|---------------|
| 1) <i>Star Wars: Hard Merchandise</i> , K.W. Jeter (Bantam Spectra)                           | 1                 | -             |
| 2) <i>Star Trek, the Next Generation: Double Helix 3: Red Sector</i> , Diane Carey (Pocket)   | 1                 | -             |
| 3) <i>Star Trek, the Next Generation: Double Helix 4: Quarantine</i> , John Vornholt (Pocket) | 1                 | -             |
| 4) <i>Star Wars: Episode I: The Phantom Menace</i> , Terry Brooks (Del Rey)                   | 3                 | 2             |
| 5) <i>Star Wars: I Jedi</i> , Michael A. Stackpole (Bantam Spectra)                           | 2                 | 1             |

## GAMING-RELATED

|   | Months<br>on list | Last<br>month |
|---|-------------------|---------------|
| 1) <i>Forgotten Realms: Baldur's Gate</i> , Philip Athans (TSR)                           | 1                 | -             |
| 2) <i>BattleTech: The Killing Fields</i> , Loren L. Coleman (Roc)                         | 1                 | -             |
| 3) <i>Forgotten Realms: The Silent Blade</i> , R.A. Salvatore (TSR)                       | 2                 | 1             |
| 4) <i>Greyhawk: Against the Giants</i> , Ru Emerson (TSR)                                 | 1                 | -             |
| 5) <i>Forgotten Realms: The Dream Spheres</i> , Elaine Cunningham (TSR)                   | 2                 | 3             |
| * <i>Magic: The Gathering: The Gathering Dark</i> , Jeff Grubb (TSR/Wizards of the Coast) | 2                 | 4             |

For hardcovers, Stephenson keeps a commanding lead, but only the top five books have substantial numbers. There was no new runner-up. We had 102 nominees, up from 76 last month.

Robert Charles Wilson dominates the paperbacks, but figures were strong for the next dozen or so books. New runner-up: *Prophecy* by Sharon Green (Avon Eos). Nominees: 101, to last month's 99.

While the Dozois year's best still dominates the trade paperbacks, the Datlow/Windling anthology is a strong second. New runner-up: *The Forever Hero* by L.E. Modesitt, Jr. (Tor). Nominees: 68, up from 60.

The latest Star Wars spin-off has more than double the votes of the next title on the media list. New runner-up: *Xena, Warrior Princess: Go Quest, Young Man, Book I* by Ru Emerson (Ace). There were 34 nominees, down from 39.

In gaming, there was a near tie for #1. The new runner-up is *DragonLance Reader's Companion: The Odyssey of Gilthanas*, by Niles et al. Nominees: 22, to last month's 19.

Compiled with data from: *Adventures in Crime & Space* (TX), *Basilisk Dreams* (Canada), *The Booksmith* (CA), *Borders Bookstores* (USA), *A Clean Well-Lighted Place* for Books (CA), *Dangerous Visions* (CA), *DreamHaven* (MN), *Future Fantasy* (CA), *Gene's* (PA), *Heroes & Dragons* (CO), *Lone Star* (TX), *Merchant of Vines* (NE), *Media Play/On Cue* (MN), *Mysterious Galaxy* (CA), *Pages for All Ages* (IL), *Regulator* (NC), *Star Wars* (NY), *Slow Glass* (Australia), *Spaca-Crime Continuum* (VA), *The Stars Our Destination* (VA), *Toadstool* (2 in NH), *Totem Bookshop* (WA), *20th Century* (WI), *Uncle Hugo's* (MN), *University Bookstore* (WA), *White Dwarf* (Canada), *Mark V. Ziesing* (CA). Data period: July 1999.

Greg Bear, *Darwin's Radio* (Del Rey 9/99) An ancient virus embedded in the human genome gets loose as a devastating disease and possible evolutionary agent in "one of the most intelligent and original thrillers of recent years..." (Gary K. Wolfe, *Locus*).

James P. Blaylock, *The Rainy Season* (Ace 8/99) Don't let them tell you it never rains in California - and when it does, the ghosts come out, in this richly complex dark fantasy about love and loss, set in 1884, 1958, and the present.

Jim Burns, *Transluninal: The Paintings of Jim Burns* (SFBC 8/99) This large trade paperback is filled Burns's stunning cover art, supplemented by the artist's comments on the books, editors, and authors he works with; several such fortunate authors add appreciations.

Orson Scott Card, *Ender's Shadow* (Tor 9/99) The fifth book in the "Ender" series goes back to the beginning to follow the events of the multiple-award-winning *Ender's Game* - from the viewpoint of Ender's military schoolmate Bean - recapturing much of that first book's entertaining spirit of adventure.

Isobelle Carmody, *Overmyrtyn* (Tor 9/99) A powerful post-holocaust science fantasy, particularly of interest for the YA audience. A young condemned Miffi, sent to the infamous institution Overmyrtyn, must sharpen her forbidden telepathic powers to unearth its secrets.

Jonathan Carroll, *The Marriage of Sticks* (Tor 9/99) Carroll's brilliantly unsettling prose gives all his work an uncanny feel, but genre fans will rejoice as he returns to fantasy for this haunting contemporary tale

## New & Notable

of a young woman facing the ghosts of her past - and future.

Storm Constantine, *Scenting Hallowed Blood* (Meisha Merlin 8/99) Constantine's elegantly unique gothic style has avid fans, but too few in the US for major publishers; savvy smaller press Meisha Merlin steps in to bring her followers this second installment in the dark fantasy trilogy of the "Grignon".

Tony Daniel, *The Robot's Twilight Companion* (Golden Gryphon 9/99) The first collection from one of the most distinctive new voices in SF.

Bill Johnson, *Dakota Dreamin'* (Cascade Mountain 8/99) A strong sense of place infuses this collection of 11 stories, including the 1998 Hugo-winning "We Will Drink a Fish Together".

Stephen King, *Hearts in Atlantis* (Scribner 9/99) King looks at the '60s and their effect on the lives of a group of friends in this novel/collection of five interrelated stories. Full of heart, a touch of darkness, and a hint of the supernatural.

China Miéville, *King Rat* (Tor 9/99) A very modern retelling of "The Pied Piper of Hamelin", in this fantasy mixes the hottest trends in modern wit, elements of folklore in present-day London, where an amplified piper has deadly plans for rats and those humans he considers vermin.

John P. Pelan, ed., *The Last Continent: New Tales of Zuthique* (Shadowlands Press 8/99) A powerhouse roster of authors, including Gene Wolfe, Lucy Taylor, and Don Webb, provide new stories in their own

styles, set in the fantastic world created by Clark Ashton Smith.

Kim Stanley Robinson, *The Martians* (Bantam Spectra 9/99) Robinson augments his seminal "Mars" trilogy with this collection of pieces providing background information, some alternative versions of events, and deleted segments from the original series.

Tad Williams, *Otherland: Mountain of Black Glass* (DAW 9/99) The action moves to Homer's Troy in this third volume of Williams's powerful near-future thriller of conspiracies and murder conducted in both a real futuristic world and a maze of virtual-reality fantasy worlds.

Brian Youmans, ed. *Best of the Rest 2* (Suddenly Press 8/99) Youmans sifts through the small press, online publishers, and other elusive sources to provide this alternative selection of the best small-press stories of 1998.

George Zebrowski, *Castle of Stars* (HarperPrism 9/99) The sequel to *Macrofile* explores the far-future possibilities of post-Earth humanity as a mobile space colony brings dangerous new ideas to a conservative, planet-based theocracy.

Roger Zelazny & Jane Lindskold, *Lord Demons* (Avon Eos 8/99) Ancient China gets the Zelazny treatment (with Lindskold's help) in this fantasy of an Earth-dwelling demon lord who makes magical worlds in bottles - and in tracking down a murderer uncovers a plot to reignite a war between gods and demons.



## B&N/B. Dalton

### HARDCOVERS

- 1) *A Very Strange Trip*, Hubbard & Wolverton (Bridge)
- 2) *Soul of the Fire*, Terry Goodkind (Tor)
- 3) *Cryptonomicon*, Neal Stephenson (Avon)
- 4) *Acorna's People*, McCaffrey & Scarborough (HarperPrism)
- 5) *The Brotherhood of the Wolf*, David Farland (Tor)
- 6) *The Tower and the Hive*, Anne McCaffrey (Ace)
- 7) *The Rift*, Walter J. Williams (HarperPrism)
- 8) *A Clash of Kings*, George R.R. Martin (Bantam Spectra)
- 9) *The Path of Daggers*, Robert Jordan (Tor)
- 10) *Destiny's Shield*, Flint & Drake (Baen)

### PAPERBACKS

- 1) *A Knight of the Word*, Terry Brooks (Del Rey)
- 2) *Fahrenheit 451*, Ray Bradbury (Del Rey)
- 3) *The Hobbit*, J.R.R. Tolkien (Ballantine)
- 4) *Acorna's Quest*, McCaffrey & Ball (HarperPrism)
- 5) *Into the Fire*, Dennis L. McKiernan (Roc)
- 6) *Enders' Game*, Orson Scott Card (Tor)
- 7) *The Once and Future King*, T.H. White (Ace)
- 8) *Queen of Demons*, David Drake (Tor)
- 9) *Soul of the Word*, Dennis L. McKiernan (Roc)
- 10) *With the Lightnings*, David Drake (Baen)

### TRADE PAPERBACKS

- 1) *Lord of the Rings*, J.R.R. Tolkien (Houghton Mifflin)
- 2) *The Hobbit*, J.R.R. Tolkien (Houghton Mifflin)
- 3) *The Year's Best Science Fiction: 18th Annual Collection*, Gardner Dozois, ed. (St. Martin's Griffin)
- 4) *The Mists of Avalon*, Marion Z. Bradley (Del Rey)
- 5) *The Sparrow*, Mary Doria Russell (Fawcett Columbine)

### MEDIA-RELATED

- 1) *Star Wars: Bounty Hunter 3: Hard Merchandise*, K.W. Jeter (Bantam Spectra)
- 2) *Star Trek, the Next Generation: Double Helix 3: Red Sector*, Diane Carey (Pocket)
- 3) *Star Wars: E1: The Phantom Menace Visual Dictionary*, David W. Reynolds (DK Publishing)
- 4) *Star Wars: I, Jedi*, Michael A. Stackpole (Bantam Spectra)
- 5) *Star Trek, the Next Generation: Double Helix 4: Quarantine*, John Vornholt (Pocket)

### GAMING-RELATED

- 1) *Forgotten Realms: The Silent Blade*, R.A. Salvatore (TSR)
- 2) *Forgotten Realms: Baldur's Gate*, Philip Athans (TSR)
- 3) *Forgotten Realms: The Dream Spheres*, Elaine Cunningham (TSR)
- 4) *DragonLance: The Soulforged*, Margaret Weis (TSR)
- 5) *World of Darkness: Setite*, Kathleen Ryan (White Wolf)

## Waldenbooks

### HARDCOVERS

- 1) *Soul of the Fire*, Terry Goodkind (Tor)
- 2) *The Ultimate Hitchhiker's Guide*, Douglas Adams (Random House Value)
- 3) *The Path of Daggers*, Robert Jordan (Tor)
- 4) *Acorna's People*, McCaffrey & Scarborough (HarperPrism)
- 5) *The Tower and the Hive*, Anne McCaffrey (Ace)
- 6) *The Brotherhood of the Wolf*, David Farland (Tor)
- 7) *A Very Strange Trip*, L. Ron Hubbard & Dave Wolverton (Bridge)
- 8) *Cryptonomicon*, Neal Stephenson (Avon)
- 9) *The Demon Apostle*, R.A. Salvatore (Del Rey)
- 10) *A Clash of Kings*, George R.R. Martin (Bantam Spectra)

### PAPERBACKS

- 1) *A Knight of the Word*, Terry Brooks (Del Rey)
- 2) *Into the Fire*, Dennis L. McKiernan (Roc)
- 3) *Acorna's Quest*, McCaffrey & Ball (HarperPrism)
- 4) *The Hobbit*, J.R.R. Tolkien (Ballantine)
- 5) *Fahrenheit 451*, Ray Bradbury (Del Rey)
- 6) *With the Lightnings*, David Drake (Baen)
- 7) *This Alien Shore*, C.S. Friedman (DAW)
- 8) *Freedom's Challenge*, Anne McCaffrey (Ace)
- 9) *Queen of Demons*, David Drake (Tor)
- 10) *Alien Chronicles 3: The Crystal Eye*, Deborah Chester (Ace)

### TRADE PAPERBACKS

- 1) *Lord of the Rings*, J.R.R. Tolkien (Houghton Mifflin)
- 2) *The Mists of Avalon*, Marion Z. Bradley (Del Rey)
- 3) *The Year's Best Science Fiction: 16th Annual Collection*, Gardner Dozois, ed. (St. Martin's Griffin)
- 4) *The Best of H.P. Lovecraft: Bloodcurdling Tales of Horror*, H.P. Lovecraft (Del Rey)
- 5) *The Transition of H.P. Lovecraft: The Road to Madness*, H.P. Lovecraft (Del Rey)

### MEDIA-RELATED

- 1) *Star Wars: Bounty Hunter 3: Hard Merchandise*, K.W. Jeter (Bantam Spectra)
- 2) *Star Trek, the Next Generation: Double Helix 3: Red Sector*, Diane Carey (Pocket)
- 3) *Star Trek, the Next Generation: Double Helix 4: Quarantine*, John Vornholt (Pocket)
- 4) *Star Wars: I, Jedi*, Michael A. Stackpole (Bantam Spectra)
- 5) *Star Wars: Episode I: The Phantom Menace*, R.A. Salvatore (Del Rey)

### GAMING-RELATED

- 1) *FR: The Silent Blade*, R.A. Salvatore (TSR)
- 2) *FR: Baldur's Gate*, Philip Athans (TSR)
- 3) *BattleTech: The Killing Fields*, Loren L. Coleman (Roc)
- 4) *FR: The Dream Spheres*, Elaine Cunningham (TSR)
- 5) *DragonLance: The Odyssey of Gilthanas*, Douglas Niles, Steve Miller & Stan (TSR)

## Amazon.com

### HARDCOVERS

- 1) *Cryptonomicon*, Neal Stephenson (Avon)
- 2) *Soul of the Fire*, Terry Goodkind (Tor)
- 3) *A Clash of Kings*, George R.R. Martin (Bantam Spectra)
- 4) *The Path of Daggers*, Robert Jordan (Tor)
- 5) *Souls in the Great Machine*, Sean McMullen (Tor)
- 6) *Foundation's Triumph*, David Brin (Bantam Spectra)
- 7) *Acorna's People*, McCaffrey & Scarborough (HarperPrism)
- 8) *The Princess Bride*, William Goldman (Ballantine)
- 9) *The Brotherhood of the Wolf*, David Farland (Tor)
- 10) *The Tower and the Hive*, Anne McCaffrey (Ace)

### PAPERBACKS

- 1) *Snow Crash*, Neal Stephenson (Bantam Spectra)
- 2) *The Diamond Age*, Neal Stephenson (Bantam Spectra)
- 3) *The Hobbit and The Complete Lord of the Rings*, J.R.R. Tolkien (Ballantine)
- 4) *Fahrenheit 451*, Ray Bradbury (Del Rey)
- 5) *The Hitchhiker's Guide to the Galaxy*, Douglas Adams (Ballantine)
- 6) *Foundation and Chaos*, Greg Bear (HarperPrism)
- 7) *Heaven's Reach*, David Brin (Bantam Spectra)
- 8) *Foundation's Fear*, Gregory Benford (Harper)
- 9) *Neuromancer*, William Gibson (Ace)
- 10) *Enders' Game*, Orson Scott Card (Tor)

### TRADE PAPERBACKS

- 1) *The Hobbit*, J.R.R. Tolkien (Houghton Mifflin)
- 2) *The YBSF: 16th Annual Collection*, Gardner Dozois, ed. (St. Martin's Griffin)
- 3) *Children of God*, Mary Doria Russell (Fawcett Columbine)
- 4) *The Mists of Avalon*, M.Z. Bradley (Del Rey)
- 5) *1984*, George Orwell (NAL)

### MEDIA-RELATED

- 1) *SW: E1: Phantom Menace*, T. Brooks (Del Rey)
- 2) *SW: E1: Phantom Menace Visual Dictionary*, David W. Reynolds (DK Publishing)
- 3) *SW: Hard Merchandise*, K.W. Jeter (Bantam Spectra)
- 4) *ST TNG: DH 3: Red Sector*, Diane Carey (Pocket)
- 5) *ST TNG: DH 4: Quarantine*, J. Vornholt (Pocket)

### GAMING-RELATED

- 1) *Forgotten Realms: The Silent Blade*, R.A. Salvatore (TSR)
- 2) *Forgotten Realms: The Cleric Quintet*, R.A. Salvatore (TSR)
- 3) *DL: Dragons of Spring Dawning*, Weis & Hickman (TSR)
- 4) *DL: Dragons of Autumn Twilight*, Weis & Hickman (TSR)
- 5) *DL: Dragons of Winter Night*, Weis & Hickman (TSR)

## General Bestsellers

### HARDCOVERS

- SW: *Episode 1: The Phantom Menace*, Terry Brooks (Del Rey)
- The *Girl Who Loved Tom Gordon*, Stephen King (Scribner)
- Harry Potter & the Chamber of Secrets*, J.K. Rowling (Scholastic)
- Misty, V.C. Andrews' (Pocket)* [13, 17, 47]
- The *Outlandish Companion*, Diana Gabaldon (Delacorte)
- A Very Strange Trip*, L. Ron Hubbard/Dave Wolverton (Bridge)
- The *Outlandish Companion*, Diana Gabaldon (Delacorte)

### PAPERBACKS

- Bag of Bones*, Stephen King (Pocket)
- The Wolfchildren*: Misty, V.C. Andrews' (Pocket)
- SW: *Hard Merchandise*, K.W. Jeter (Bantam Spectra)

### N Y Times Bk Review

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### Publishers Weekly

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### Washington Post

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## Obituaries

**James White, 71**, famed Irish fan and SF writer best known for his "Sector General" novels, died August 23, 1999, one day after suffering a severe stroke. (He was a diabetic, and received a medal after 50 years of living on insulin.) Fans in his birthplace, Belfast, Northern Ireland, planned a memorial gathering on August 27, after his funeral, and another memorial was scheduled for the September 7 meeting of Science Fiction Ireland (where White was president) in Dublin.

He was born April 7, 1928 in Belfast, Northern Ireland. After education in St. John's Primary School (1935-41) and St. Joseph's Secondary Technical School (1942-43), both in Belfast, he worked as a salesman and manager in local tailoring shops until 1965, and later had jobs in publicity. White worked 20 years for Shorts Aircraft in Belfast as Publicity Officer, before retiring in 1984 on disability, because of failing vision. He married Margaret "Peggy" Sarah Martin in 1955. They have one daughter and two sons.

White co-edited Irish fanzine *Slant* (1948-52) – the magazine that started modern fandom, along with its continuations, *Hyphen* – with Walt Willis. The two met in Belfast in 1947 and, with Willis's wife Madeleine, managed to establish Irish fandom – *Slant* was the first Irish fanzine, with White helping to typeset, as well as producing woodcut illustrations (along with Bob Shaw). He later was one of the main writers and humorists in *Hyphen* (1952-1965), as well as associate editor. His most famous humorous piece, "The Exorcists of IF", a supernatural spoof of early Irish fandom, was written for the suddenly revived *Hyphen* in 1987.

His first SF story, "Assisted Passage" appeared in *New Worlds* in 1953, and his first novel, *The Secret Victory*, was published by Ace in 1957. The "Sector General" series began with the linked stories of *Hospital Station* (1962), and continued in *Star Surgeon* (1963), *Major Operation* (1971), *Ambulance Ship* (1979), *Sector General* (1983), *Star Healer* (1985), *Code Blue – Emergency* (1987), *The Genocidal Healer* (1992), *The Galactic Gourmet* (1996), *Final Diagnosis* (1997), and *Mind Changer* (1998). In the SFWA webzine obituary, Tor editor Patrick Nielsen Hayden (whose wife, Teresa, was White's most recent editor), called the "Sector General" books "witty, clever, ... alive to the nuances of professional cooperation between sentient species, ... ensemble-cast series SF at its best."

White also wrote a number of stand-alone novels. *Second Ending* (1962), which first appeared as a serial in *Fantastic* in 1962 Hugo nominee, and *The Escape Orbit* (aka *Open Prison*) (1965) was nominated for a Nebula. *The Watch Below* (1966), about a colony that survived for generations in a sunken tanker from WWII, is considered a classic. *Underkill* (1979), a savage SF novel about the troubles in Northern Ireland, was deemed too downbeat to be published in the US. *The Silent Stars Go By* (1991), which takes place in an alternate timeline with a Hibernian Empire instead of the British one, examines the role of the individual in shaping history.

His 1968 novel *All Judgement Fled* received a 1972 Europa Award, and the European SF Society named him Best European Author of 1999. He also received Hugo nominations for short stories in 1977 (for "Custom Fitting") and 1997 (for "Un-birthday Boy"). Tor will publish his last novel (and "Sector General" book), *Double Contact*, this October.

He was Author Guest of Honor at the 1996 Worldcon, and in 1998 he received the NESFA



James White, 1987

Skyark Award.

### JAMES WHITE: AN APPRECIATION

For anyone who had the good fortune to meet Jim, he left a lasting impression. And it wasn't through any display of bombastic behaviour that he did this; quite the reverse. He was the most quiet-spoken and modest person I have ever come across. Along with Bob Shaw and Walt Willis, he was heavily involved in fandom from an early stage, and produced much fan writing and co-produced one of the best fanzines of its time, *Slant*. That involvement with fandom never left him and his determination to attend conventions, particularly those in Ireland, was based on a desire not to be the centre of attention, but to just be there, to get a good jolt of sensawonder. He was still a Fan, one who just happened to have written a "few" novels and stories.

For all his height, and he was very tall, he had the uncanny knack of being able to seem invisible in a group of people. But at a crucial point in a conversation, he would come in with a devastatingly witty observation that could run the full gamut from the sublime to the utterly ridiculous.



Walter A. Willis, Arthur "ATom" Thomson, James White, 1987

When he spoke, it was so softly that you would think he must spend most of his time being ignored. But the content of what he said was so appealing and thought-provoking that you could hear a pin drop.

I remember, one time (1980/81, I think), chastising him for reading *Perry Rhodan* books and he just looked back at me and said, "I know, but I just can't help it," with a big "tee hee" grin on his face. He was still a big kid at heart. We are all going to miss him terribly.

—John Kenny

Albedo One

**David Karp, 77**, a novelist, screenwriter, and television writer whose 1953 SF novel *One* portrayed a future America under totalitarian rule, died of bladder cancer September 11, 1999 in Pittsfield, Massachusetts.

Karp was born May 5, 1922. After serving in the US Army in Leyte and Japan during WWII, he returned to school and graduated from the College of the City of New York in 1948. When *One* appeared from Vanguard in 1953, it became a Book of the Month Club choice. In *The Science Fiction Encyclopedia*, though John Clute judges it less effective than Orwell's *Nineteen Eighty-Four*, he also takes note of its "sometimes sympathetic insight into the mind of an inquisitor as well as victim."

Karp went on to work as a TV script writer from the "golden age" of the '50s until the '70s. Among his several other books, the 1955 novel *The Day of the Monkey*, set in Africa, has been called a "borderline fantasy ... with strange psychological implications." In the course of his varied career, he won a Guggenheim fellowship in creative writing, an Edgar Award from the Mystery Writers of America, and an Emmy for television writing.

[John] Andrew Keith, 41, brother of, and sometime collaborator with, William H. Keith, died August 7, 1999 of double pulmonary thrombosis – massive clots in both lungs.

"...The onset was extremely sudden; he called me late Friday night complaining of nothing more than a slight weakness and shortness of breath. I got him to the hospital, and he died two hours later. He was not married; with our parents' deaths these past two years, I was the last family he had."

"Like me, Andrew was a full-time novelist, with most of his work in science fiction and military technothrillers. He collaborated with me on a time-traveling action/adventure series from Berkley, *Freedom's Rangers* in the late '80s, by Keith William Andrews, and on the well-received military series *Carrier*, also from Berkley, by Keith Douglass."

"He went on to write three books in the *Foreign Legion* SF-military series from Roc, also *Battle-Tech: Blood of Heroes*, and to write several of the military history books in the *Seals: The Warrior Breed* series by 'H. Jay Riker.' *Seals: Navy Cross*, the fourth book in that series, was his, as well as another manuscript still in the publishing pipeline. *Silent Service: Grayback Class* was the first in a new H. Jay Riker military series. The manuscript arrived for copyedit the day he died; I took over and have it back in the pipeline as well. So at least two more titles by Andrew are forthcoming from Avon.

"Recent military-SF work includes the popular *Wing Commander* novels. He wrote two or three – not sure how many exactly – for Baen, some in collaboration with William Forstchen. The first was *Heart of the Tiger*. His last-published SF book

was Wing Commander: False Colors. Through an almost inconceivable screw-up, my name appeared on the front cover of that one, instead of his. (His name appears, correctly, on the title page, fortunately!) I appreciate the opportunity to get the news out that False Colors was his, not mine. He wrote a damned fine book, and he deserves the credit.

"There may have been other novels; I'm afraid I don't recall the details offhand, but I seem to remember a book set in Williamson's Legion of

Space series, a long way back. The above are the ones I remember. I know he had worked, and was working on, several other series through book packager Bill Fawcett.

"In addition, he had several SF short stories published, including his first, a 'Fifth Foreign Legion' story, in *Amazing* and 'Legacy of Leonidas' in an anthology of Bolo stories published by Baen.

"Andrew will also be remembered for the excellent work he did before graduating to novels – writing game modules and adventures in several

SF game universes – most notably *Traveller*, from GDW.

"Though most of his work was in military fiction, I know his real interest, as mine, was in SF.

"I will remember him as a promising writer tragically just on the verge of breaking out into a larger world, as a brilliant armchair historian, as a gentle friend, and as a loving brother. Damn it, I miss him."

—William H. Keith, Jr.

Any convention where you win a Hugo is, by definition, a wonderful convention. I think I thanked everybody, but don't remember. Anyway, to reiterate, *Locus* is a team effort. I may be in charge, and get all the glory, but it couldn't be done without the staff, the extended *Locus* quasi-staff, those who send us information, and, of course, those who keep us afloat by buying the magazine.

At the ceremony, I particularly thanked Marianne Jablon, who was managing editor last year, and is now an Aussie. I even let her hold the award in the pictures. Mark Kelly, who runs the Online *Locus*, should also have been singled out, since he was there, but I probably forgot.

While I'm thanking people, I should add special thanks to those who ran the *Locus* table at Worldcon. Mark Kelly did most of the work, with help from Alf van der Poort and Pat Diggs. Bill Contento sold subscriptions and CDs at NASFIC via the *F&SF* booth.

The convention was small and relaxing, not anywhere near as frenetic as usual. There weren't as many editors and authors present, and I actually got to meet some of the Australians. I did interviews with Sean McMullen, Terry Pratchett, and Gregory Benford. I had to take my own pictures, and really missed Beth Gwinn. My photos are all too dark. Since next issue will be the major worldcon, I'll hold further comments until then.

#### ADVENTURES DOWN-UNDER

The trip started with a disaster, in that Connie Willis, who was going to New Zealand with Mark Kelly and me, developed pneumonia while Guest of Honor in Finland the week before, and had to cancel. We changed accommodations, travel plans, car rental, etc., and relied on Janine Baalbergen, who was meeting us in Auckland, to provide transportation. She met us at the airport, and we immediately drove south to Rotorua, the volcanic/hot springs/thermal area in the center of the North Island. It was gorgeous!

This was probably the high point of the entire trip. We saw an incredible number of sulphur pools, boiling water lakes, whirlpools, mud craters, and crystals of various colors. We watched the Lady Knox Geyser erupt at precisely 10:15 a.m., thanks to soap powder and a rag blockage. The best was a trip to a Maori village. *Tē Taia Ngāhere* Ph. where we were briefed on Maori protocol, toured the village, watched the dancing and singing, and had a Maori Hangi dinner – the food is cooked by being buried with hot coals all day. The incredibly fierce Maori were beaten by the British, but never conquered. They rose up again and again when the British tried to take more land. They are still a proud people, and it was impossible to treat the trip as a touristy joke. We also visited Lake Taupo, the largest lake in New Zealand, and spent a couple of days in Auckland, a wonderful relaxed city with great views and several terrific restaurants.

I didn't get to see much of Melbourne this trip,

## Editorial Matters

and can only comment that it was entirely different from the much smaller, totally English city I remember from 14 years ago. The art museum was, alas, closed.

After the convention, Mark and I rented a car and drove along the coast towards Sydney. It wasn't as interesting as we had hoped, so we cut inland, over the Snowy Mountains – yes, they had snow – to the capital city of Canberra. We visited various sites, walked around, and spent considerable time at the National Gallery, with its excellent Australian and Aboriginal collections as well as general western art. I indulged my usual pastime of pos-

fewer presents than I planned. The Aboriginal art, which I wanted for myself, was way out of my price range, going up tenfold in as many years. It has also gotten incredibly sophisticated. I indulged in one Maori mask, to add to the Aboriginal masks I bought in 1985.

In 1985, I found Australia closer to the '50s; now it's the equivalent of the late '60s to early '70s – a much more relaxed time! I hope it can skip the uptight '90s except, maybe, for one thing. I was able to get senior discounts everywhere, and Janine was a student, so we kept referring to Mark as The Adult as we ordered one senior, one student, and one adult admissions. But Australia and New Zealand, with their much younger population, aren't really set up for seniors. I missed hand-rails, grab-bars in bathrooms, marks on stair edges and curbs, large-letter signs, and ramps. That's something from the '90s I wouldn't mind.

Finally, the weather. It was supposed to be winter and rainy, so I brought fairly warm clothes, remembering my last trip where I had to buy a leather jacket and three sweaters. This time, it was between 10° and 15° C – the same as the Bay Area – and sunny! I bought lighter shirts instead. When we reached Sydney, it was spring, and my sinuses complained about not getting their usual year off. I had an allergic reaction, and had hearing problems all the way home. But it was worth it.

#### HARPERCOLLINS HORRORS

The HarperCollins and Avon realignment wasn't a surprise, but was still a shock. Three old friends who I've known since they entered publishing – John Silbersack, Lou Aronica, and John Douglas, all supporters of *Locus* through thick and thin – have lost their jobs. It's a tough market, but I hope they can resurface quickly. I expect to stay closely in touch anyway. The dropping of HarperPrism doubles the workload on Jennifer Brehl and her assistants, and gives us one less SF publishing line. The sale of Wizards of the Coasts/TSR probably isn't good for the SF field either.

#### SUBSCRIPTION RATES

As you can see by the last page, we're raising subscription rates slightly – about 25% per issue. We've had a good year, thanks to advertising, but it's about to vanish as various lines disappear or cut costs. Our scheduled advertising for the next couple of months is about half of last year. The chains are also getting more difficult to sell as they squeeze profits by cutting down on smaller magazines. You can help by subscribing or renewing now, so we can budget it for next year. I hope the small increase is enough for now. I'd feel more secure if it was bigger, but *Locus* is a luxury, not an essential buy, for too many of our readers.

#### CORRECTIONS

The World Fantasy Award-nominated short fiction story (September, page 9) "Shuggoth's Old Peculiar" by Neil Gaiman, first appeared in *The*



The editor as a ceremonial pole.

ing with outdoor sculpture – the one pictured here was an Aboriginal ceremonial piece. My poses imitating Maillol's *The Mountain* and various figure studies for Rodin's *Burgheers of Calais* are probably too embarrassing for *Locus* (or just me).

We drove on into Sydney for the last few days of our vacation, seeing the city, attending a fine performance of *La Bohème* in the astounding Opera House – during the intermission, we almost literally ran into Yang Xiao from China, whom we had seen at Worldcon the week before – and visiting the Art Gallery of New South Wales, which rivaled the National Gallery in its Australian and Aboriginal collections. I was particularly impressed by Australian Arthur Boyd.

The trip was a foodies' paradise, even for me on a strict low-fat, low-cholesterol diet. I had no problem in fancy expensive restaurants, but found middle places not very accommodating. Forget the bargain places. Best restaurants were Cin Cin on Quay in Auckland, Langtons and Ezard in Melbourne, Bennelong (at the Opera House) and Rockpool in Sydney. At Rockpool, the last night, we ended up near Ralph Vicinanza and Lawrence Schimel.

Of course I went shopping: jade in New Zealand, opals in Australia. The opals were much higher than I remember (isn't everything?), and I bought

## Editorial Matters

**Mammoth Book of Comic Fantasy**, edited by Mike Ashley, several months before appearing in *Smoke and Mirrors*.

We got agent Linn Prentiss's name (Data File - August) spelled right this time, but her phone number wrong: it's 718-803-0448; address 3728 85th St. #42, Jackson Heights NY 11372.

The new US title for the Jack McDevitt book (*Letters - August*) should be *Infinity Beach*, not *Infinity Reaches*.

In *Forthcoming Books* (September), the S.M. Stirling book from Roc (4/00) should be *On the Oceans of Eternity*, not *On the Edge of Eternity*.

In the September Bestsellers lists, we misspelled J.K. Rowling's name as Rowley in our own list. **Buffy the Vampire Slayer: Sons of Entropy** is by Christopher Golden and Nancy Holder, not Mel Odom.

**HELP WANTED**

We've hired Sandy Clark, a Clarion graduate who moved here from Knoxville, Tennessee. He won't make the masthead until he survives our three-issue

shakedown, but we have high hopes for him taking over parts of the magazine.

**NEXT ISSUE**

November will be our *Worldcon* issue. It may be lighter than usual, unless lots of people come through with photos and reports. As usual, I didn't get to see very much of the actual convention. Our interviews for the few interviews will be Catherine Asaro, Louise Marley, Geoff Landis, and one other, depending on pictures. I'm not quite sure which ones will be in November. See you then.

-C.N. Brown

## Aussiecon Three Report

*Continued from page 9*

be Toastmaster. Attending membership is \$100 until May 1, 2000, with discounts if you voted on presupposed. Write ConJosé, Box 61363, Sunnyvale CA 94099-1363; e-mail ConJose@sfsf.org; website: www.sfsf.org/worldcon/

The business meeting ratified the "no zone" amendment passed at Buconecore. Anyone can now bid for a worldcon in any year, provided the bidding is at least 800 km (500 miles) from the site of the voting convention. Various other motions - to change

the bidding process to two years in advance instead of three, to divide the Dramatic Presentation Hugo into short and long form, to change the Hugo rules to make it easier for non-North Americans to be nominated - were defeated or tabled.

The convention had a couple of problems.

The program was a mess. Apparently, not much was done in advance, and the final program, put together in a rush a few weeks before the actual event, listed people not coming, and listed panels without informing participants in advance. The program had to be redone from scratch at the convention, and the traveling worldcon committee did yeoman work. The

pocket program was useless, and everybody had to wait for the revised program sheets distributed every morning.

The various hotels refused to waive corkage, so the parties were non-alcoholic and/or catered by the hotel, or surreptitious brown-bag affairs.

Neither was very important. The smallness of the convention - the committee claims almost 1,900, but it seemed closer to 1,200 - made it an intimate gathering similar to what we had in the '60s. Australia itself seemed closer to the loose '60s rather than the uptight '90s, which added to the enjoyment.

-C.N. Brown

## HarperCollins/Avon Reorganization

*Continued from page 10*

Susan Weinberg, promoted to Senior VP, Associate Publisher, and Editorial Director running Perennial and Quill, Ecco Press under its cofounder Dan Halpern, and HarperAudio under Michael Morrison.

HarperInformation, with various non-fiction and

branded books, will be under Adrian Zackheim, former head of HarperBusiness, now Senior VP, Associate Publisher, and Editorial Director of the whole Division.

HarperSanFrancisco, the religion, spirituality, and New Age publisher based in San Francisco will be run by a management team headed by Steve Hanselman.

The HarperCollins Children's Book Group will incorporate all the children's book imprints of both HarperCollins and Morrow/Avon. The group will be headed by Susan Katz, President and Publisher, who will report directly to Jane Friedman. The group will relocate to the former Avon headquarters at 1350 Avenue of the Americas in October.

## Hasbro Buys Wizards

*Continued from page 10*

Collectable Card Game. It is speculated that the real prizes for Hasbro may be TSR's Dungeons and Dragons product line and the chain of over 70 Wizards of the Coast retail outlets.

TSR's Dungeons and Dragons gives Hasbro a boost in the interactive gaming market. Dungeons and Dragons swept the nation after its 1975 release by TSR. The third edition rules are scheduled for release under the Wizards of the Coast name in August of 2000. Wizards of the Coast's 70+ retail outlets give

Hasbro a ready-made laboratory for marketing and play testing. These retail stores include Wizards massive gaming center in Seattle and the Game Keeper chain of mail-based stores.

This move also positions Star Wars licensee Hasbro to bid on the role-playing game rights from Lucasfilm. These rights went up for grabs when licensee West End Games went under in 1998.

In discussing the sale, Adkinson commented that Hasbro was also happy with Wizards' publishing program, and was planning to add children's novels based on properties they own. Wizards publishes about 50 fiction titles in hardcover and mass-market each year,

as well as game guides. They have a backlist of more than 150 titles under the TSR imprint, which is being dropped at the end of the year. The books, now under the Wizards of the Coast imprint, will be distributed by St. Martin's/Tor starting with the January titles.

Amazing Stories was not mentioned, and may be one property in trouble. Wizards has not invested the money or the effort in pushing the magazine, and may no longer have that option with new owners. But then again, maybe Hasbro will be willing to invest the \$500,000 or more needed to build circulation.

## DC May Lose Superman Rights

*Continued from page 10*

Negotiations between the Siegel and DC on details are apparently still going on.

After notifying DC, the Siegel had to wait for two years under the Copyright Act before the rights officially became theirs. While DC still holds rights on the works produced, they must share 50% of the revenue from Superman products produced after the April 1999 date. According to documents filed with the Copyright Office, this termination of transfer applies not only to Superman, but "each and every work (in any medium whatsoever, whenever created) that includes or embodies any character, story element, or indicia reasonably associated with Superman or the Superman Stories, such as, without limitation, Superman, Clark Kent, Lois Lane, Perry White, Jimmy Olsen, Superboy, Supergirl, Lana Lang, Lex Luthor, Mr. Mxyzptlk, Ma and Pa Kent, Steel, the planet

Krypton, Kryptonite, Metropolis, Smallville, or the Daily Planet."

In light of the relatively weak bargaining positions of many creators earlier in their careers, the Copyright Act provides a period for termination of agreement on works created before January 1, 1978. This change was made when copyright law was rewritten to extend the length of copyright to the life of the creator plus 50 years. This potential termination period lasts for five years and begins 28 or 35 years after the original copyright. In the case of Superman, Jerry Siegel and Joe Shuster sold DC the rights for \$130 in 1938, so the Siegel couldn't terminate their half of the Superman rights until 1994.

Even more recently, the Sonny Bono amendment extended the length of copyright to life plus 70 years for creators and their direct descendants, putting the United States in line with the Berne Convention and the European Community. This means the Siegel and DC comics could be sharing Superman rights until

2066.

Superman's beginnings actually date to a story titled "The Reign of the Superman" in the fanzine *Science Fiction* produced by Siegel and Schuster in 1933, although Superman was a villain there. SF fans, Siegel and Schuster also produced what Sam Moskowitz considers to be the first of the fanzines: *Cosmic Stories* and *Cosmic Stories Quarterly*. Superman quickly became a hit at DC Comics and in 1948, Siegel and Schuster sued DC over rights to Superboy. Although they managed to get around \$120,000 apiece, they were fired from DC and their creator credits were removed from the Superman books. It wasn't until 1978, with Shuster now blind and destitute, that DC Comics finally relented to pressure from Jerry Siegel and other prominent comic industry professionals and provided a \$20,000 per year stipend to the two creators until their deaths.

## CBS Joins Viacom

*Continued from page 11*

ner Redstone, will be in charge of day-to-day operations. He has no publishing background. Additionally, S&S champions within Viacom, Philippe Dauman and Tom Dooley, leave the company under this deal. Karmazin is known in the industry as obsessive when it comes to boosting sales and cutting expenses. As part of Viacom, Simon & Schuster repre-

sented 4.7% of total revenue. With the addition of CBS, S&S falls to less than 3% of total revenue and amounts to only \$65 million of the \$18.9 billion pie.

The educational and business parts of Simon & Schuster were sold off to Penguin last year, leaving just the smaller consumer division. The backroom operations, including computer billing, were part of the larger S&S and are now being handled by Penguin under a limited contract. S&S has been talking to Warner about combining backroom operations, but

keeping the companies independent. This may no longer be possible.

Many in the industry feel that Simon & Schuster will eventually be sold. Possible buyers mentioned by analysts include HarperCollins, Time Warner, or Holtzbrink (owners of Tor and St. Martin's).

Simon & Schuster publishes the Star Trek books under Pocket, Stephen King through Scribner, and several quality juveniles under the Athenium imprint. They also distribute Baen books.

## Dragons Take Flight

Continued from page 11

Weymueller and Joanna Robinson of Zynptio. I know they have high standards and really, truly, genuinely understand *Pern* dragons," McCaffrey said.

## The Data File

Continued from page 11

for **Harry Potter and the Sorcerer's Stone** (Bloomsbury UK as **Harry Potter and the Philosopher's Stone**; Scholastic/Levine). Books were nominated by Borders employees and picked by a panel of judges at the home office. An awards ceremony was scheduled for September 23, 1999 in New York City.

The winners of the 1999 Calvino Prize for New Writing in Speculative Fabulist Fiction were announced by the Vermont College Post-Graduate Writers' Conference of Norwich University and the Calvino Prize Committee. Category winners receive \$1,000 and publication of their winning works. This year's prize judge was Nicola Griffith. The prize for short story went to "The Great Deadly Malpus" by Timothy Schmand. No prizes were given in the novel or novella categories. The Calvino Prize Committee awarded Emerging Writer prizes to Noela Vasvani for her story "The Excrement Man" and to Dierdre Heekin for her novella "Compline". For further information and news about the 2000 prize: Roger Weingarten, Vermont College, Montpelier VT 05602; e-mail: roger@norwich.edu; website: [www.invisiblecitypress.com/calvino.htm](http://www.invisiblecitypress.com/calvino.htm)

The first Smashed Kyscraper Award went to Forrest J Ackerman, July 26, 1999, at the annual G-Fest convention sponsored by *G-Fan Magazine*, for fans of Japanese SF movies and television, especially Godzilla. The award, in the form of a demolished skyscraper, was designed by movie model-maker Gene Rizzardi, to honor those who have made significant contributions of "kaiju eiga" – giant monster movies. It seems appropriate.

**International Awards** • This year's Seian Awards, given by the Japanese National Convention, include the following awards for works in translation announced at WordCon: 1998 Novel: *Fallen Angels*, Larry Niven, Jerry Pournelle, & Michael Flynn; 1998 Short Story: "The Death of Captain Future", Allen Steele; 1999 Novel: *The Time Ships*, Stephen Baxter and Red Mars, Kim Stanley Robinson; 1999 Short Story: "This Year's Last Class Picture", Dan Simmons. Baxter was there to accept his award.

The Australian National Convention, which ran concurrent with Aussiecon Three, presented the Dittmar Awards. The William Atheling Jr. Award for Criticism or Review went to Paul Collins for the *MUP Encyclopedia of Australian SF*. The award for Professional Artwork went to Nick Stathopoulos, for the covers of *The Man Who Melted/Dreaming Down Under* (the winner then awarded it instead to Shaun Tan, for *The Rabbits*). Other awards: Fan Artist: Ian Gunn; Australian Fantasy: *Metaphysical Review*, Bruce Gillespie, ed.; Australian Magazine or Anthology: *Dreaming Down Under*, Jack Dann & Janeen Webb, eds.; Australian Short Fiction: "The Truth About Weena", David Lake; Australian Long Fiction: *The Resurrected Man*, Sean Williams.

The Australian Science Fiction Foundation presented the Chandler Award for Contribution to Australian SF to Graham Stone. In their Story Competition, first place went to Richard Womack, second to Dave Luckett, and third to David Eggras.

Winners for the 1999 British Fantasy Awards were announced at Fantasycon 23, September 17-19, 1999. *The Karl Edward Wagner Award* (special award) went to Diana Wynne Jones.

**The August Derleth Award for Best Novel:** *Bag of Bones* by Stephen King (Hodder & Stoughton). Other nominees: *Chasm* by Stephen LaBore (Hodder & Stoughton); *Gate of Ivory, Gate of Horn*; *Yogger*; *Kiss-*

ing the Beehive by Jonathan Carroll (Gollancz); *One of Us* by Michael Marshall Smith (HarperCollins UK); *Somewhere* by Fylyth by Charles de Lint (Tor; Macmillan); *The Stormwatcher* by Graham Joyce (Penguin UK); *Vampyrhric* by Simon Clark (Hodder & Stoughton).

**Best Anthology:** *Dark Terrors* 4 edited by Stephen Jones & David Sutton (Gollancz). Other nominees: *The Avram Davidson Treasury* edited by Robert Silverberg & Grania Davis (Tor); *Best New Horror* 9 edited by Stephen Jones (Robinson); *The Granta Book of the American Long Story* edited by Richard Ford (Granta); *Legends* edited by Robert Silverberg (Tor; Voyager); *Leviathan* 2 edited by Jeff VanderMeer & Rose Secrest (The Ministry Of Whimsy); *Scaremonsters* 2: *Redbrick Eden* edited by Steve Saville (Tangent); *The Cleft and other Odd Tales* edited by Gahan Wilson (Tor).

**Best Collection:** *Ghosts and Grisly Things* by Ramsey Campbell (Pumpkin Books). Other nominees: *A Coven of Vampires* by Brian Lumley (Fodogan & Bremer; Headline); *Driving Blind* by Ray Bradbury (Avon; Earthlight); *Faith in the Flesh* by Tim Lebbon (RazorBlade); *Manitou Man* by Graham Masterton, Ray Clark & Matt Williams (BFS); *Personal Demons* by Christopher Fowler (Serpent's Tail); *Shadows of Light and Dark* by Jo Fletcher (Alchemy Press); *The Paladin Mandates* by Mike Chinn (Alchemy Press).

**Best Short Fiction:** "The Song My Sister Sang" by Stephen Laws (Scaremonsters 2: *Redbrick Eden*). Other nominees: "China Doll" by Charles de Lint (The Crow); *Shattered Lives And Broken Dreams*; "Jedella Ghost" by Tani Lee (Interzone 135); "Kiss Me with Your Jackal Lips" by Jason Gould (The Third Alternative 15); "Lollicia" by Graham Masterton (Manitou Man); "Never to be Heard" by Ramsey Campbell (Dark Terrors 4); "Song of the Dawn" by Mike Chinn (The Paladin Mandates); "The Blue Posts" by Nicholas Royle (The Third Alternative 18 supplement).

**Best Artist:** Bob Covington. Other nominees: Alan Hunter, Dave McKean, Gary Gianni, Gerald Gaubert, Les Edwards, Steve Adams, The Unknown Artist.

**Best Small Press:** *The Third Alternative*, Andy Cox, ed. Other nominees: *Alchemy Press*; *Ghosts And Scholars*, Rosemary Pardee, ed.; *Kimota*, Graeme Hurry, ed.; *Nary Piece Of Work*, David Green, ed.; *Prism* (BFS Newsletter), Debbie Bennett, ed.; *Pumpkin Books*; *Samsin*, John Gullidge, ed.

The nominees for the 1999 Aurora Awards, given by the Canadian Science Fiction and Fantasy Association, were announced:

**Best Long-Form Work in English** (1997-1998): *Somewhere* by Fylyth, Charles de Lint (Tor); *Flesh and Gold*, Phyllis Götlieb (Tor); *Sailing to Saranham*, Guy Gavriel Kay (Earthlight; Viking Canada); *Draculi: An Eternal Love Story*, Nancy Kilpatrick (Lucard Publishing); *Factoring Humanity*, Robert J. Sawyer (Tor); *Darwinia*, Robert Charles Wilson (Tor).

**Best Long-Form Work in French** (1997-1998): *Un fantôme d'amour*, René Beaulieu (Aschem); *Les Voyageurs de la nuit*, René Beaulieu (Editions de L'Avenir); *Corps-machines et rêves d'anges*, Alain Bouchard (Vente d'Ouest); *Cœur de fer*, Joël Champetier (Orion); *Sansiva de Frère*, Francine Pelletier (Aire); *Secrets*, Esther Rochon (Aire).

**Best Short-Form Work in English** (1998): "Blind Date", David Chato (On Spec Fall 98); "Craphound", Cory Doctorow (SF Age 3/98); "Sunny Fields", David Shogryn (Parsec Spring/98); "New Year's Eve", Douglas Smith (Interzone 2/98); "Hockey's Night in Canada", Edon van Belkom (Arrowdreams).

**Best Short-Form Work in French** (1998): "Uriel et Kornilia", Alain Bergeron (Solaris 127); "Nocturne",

The dragons themselves have been in digital pre-production since April, 1998. Dragon design and casting are slated to be complete in November, 1999 with shooting to start in February of 2000. For updated information, see the official Pern website: [www.pern.com](http://www.pern.com).

Fredrick Durand (Solaris 126): "Les Corbeaux immortels rêvent-ils de contrôler le monde?", Hugues Morin (Solaris 124); "La Demoiselle sous la lune", Guy Sirois (Fantasy; Fleuve Noir); "Aurélien sous le étoiles", Elisabeth Vonarburg (Un lac, un fjord; paysages imaginaires, paysages réels: rencontres; JCL).

**Best Work in English (Other)** (1998): *Arrowdreams: An Anthology of Alternative Canadas*, Mark Shambum and John Dupuis, eds. (Nueve Editions) (anthology); "Ask Mr. Science", Al Beta (On Spec) (collection); *Divine Realms*, Susan MacGregor, ed. (Ravenstone) (anthology); *Northern Dreamers: Interviews with Famous Science Fiction, Fantasy, and Horror Writers*, Edon van Belkom (Quarry Press) (non-fiction); *On Spec*, Jena Snyder, general ed. (The Copper Jug Writers' Society) (magazine); *Parsec*, Chris Krejlgard, ed. (Parsec Publishing Company) (magazine); *Translations*, Sally McBride & Dale L. Sproule, eds. (Island Specialty Reports) (magazine). **Best Work in French (Other)** (1998): "Celle qui venait d'ailleurs", Francis Stevens, Guy Sirois (Solaris 125); "L'entreprise de Frankenstein", John Dupuis (Solaris 126); *imagine...*, Jean-Marc Gouvanic, ed. (Les Imaginodites); "L'Oiseau de feu": Quelques opinions et considérations sur "L'Oiseau de Feu" de Jacques Brossard après la lecture du quatrième volume de la série", René Beaulieu (Solaris 126); *Providence et Québec: à une lune de distance*, Esther Rochon (Solaris 125); *Solaris*, Hugues Morin, ed. (Les Compagnons à temps perdu); Jean-Louis Trudel, critiques (Solaris 124-127).

**Artistic Achievement:** James Beveridge, Janet L. Hetherington, Jean-Pierre Normand, DL Sproule, Larry Stewart, Ronn Sutton.

**Fan Achievement (Fanzine):** *Northern Fusion*, Carol Weekes, ed. (magazine); *Opuntia*, Dale Speirs, ed. (fanzine); *OSFS Statement*, M.B. Wadsworth, ed. (Ottawa SF Society clubzine); *Sol Rising* (Friends of the Merril collection newsletter); *Warp*, Linda Pelley, ed. (MonSFFA clubzine).

**Fan Achievement (Organizational):** Chris Chartier (Warp 9 and British Television Fanclub of Quebec); Stephen Christian (Toronto Tric 12, Co-Chart); Andrew Gurudata (Toronto Tric 12, Programming); Cindy Huckle (Primedia 98); Ann Melthe (Con\*cept 98, Chair).

**Fan Achievement (Other):** *The Fed-Ex Files: "Movie" (MonSFFA)* (video); Janet L. Hetherington (co-curator, "60 Years of Superman" exhibit at Nepean Museum); Lloyd Penney (fan writing); *The Return of X the Unknown*, Aaron Yorgason, ed. (anthology); Larry Stewart (entertainer).

Winners are to be announced October 16, 1999 at inCONsequence II/Convention 19 in Fredericton, New Brunswick.

**Announcements** • *The New York Review of Science Fiction* at Dixon Place events will include a panel discussion on AfroFuturism at Barnes & Noble • Astor Place, New York NY, October 6, 7, 8, 9 p.m., with Nalo Hopkinson, Alondra Nelson, Sherre Thomas, and Carol Cooper.

The 1999 National Fantasy Fan Federation (N3F) Amateur Short Story Contest is open to all amateur writers in the field. Prizes are \$100.00 for first place, \$30.00 second, and \$20.00 third. The Preliminary Judge will be a knowledgeable N3F member. Final Judge will be a professional writer. Entry fee: \$2.00 non-members, \$1.00 N3F (or BSFA) members; entries must be accompanied by an official entry blank (copies accepted). Deadline for entries is December 1, 1999. Information: Donald Franson, 6543 Babcock Avenue, North Hollywood CA 91606-2308.

Lois McMaster Bujold's *A Civil Campaign* (Baen) reached #23 on the *New York Times* bestseller list (Baen)

## The Data File

the week of September 12, and #20 on the Amazon.com hardcover fiction bestseller list.

**Enders's Shadow** by Orson Scott Card (Tor) reached #15 on the *New York Times* list by mid-September.

Cosmos Books, a distributor of British books, has a new US address: Scan Wallace, 589 Park Hill Drive, Fairlawn OH 44333.

**Bookstore News** • Barnes & Noble has announced they will no longer discount books from the *New York Times* bestseller list, but will instead use their own list; the discount structure (30% off hardcovers, 10% off paper) remains the same. Barnesandnoble.com will continue to use the *Times* list; assuming the two lists are not identical, this increases the number of discounted titles available at a discount from the combined in-store and online operations.

**Readings & Signings** • Louise Marley (*The Terrorists of Iruistan*) will sign at Mysterious Galaxy, San Diego CA, October 3, 2:30-4 p.m.

Nalo Hopkinson will read and sign at one of the *New York Review of Science Fiction* events at Dixon Place, New York NY, October 7, with sounds by DJ Spooky. *The Subliminal Kid*. There will also be an October 20 Dixon Place reading to celebrate the 50th anniversary of *F&SF*, with authors including Terry Bisson, Carol Emshwiller, and Ron Goulart.

Future readings/signings at The Booksmiths, San Francisco CA (all 7 p.m.): Peter S. Beagle (*Tamsin*) October 11; William Gibson (*All Tomorrow's Parties*), October 28.

Debra Doyle and James D. Macdonald will speak and sign at Toadstool Bookshop, Milford NH, October 11, 7-9 p.m. Robert Sawyer will speak and sign there November 3, 7-9 p.m., and Jane Yolen will sign December 4, 2-4 p.m.

R.A. Salvatore will sign October 16 at Dangerous Visions, Sherman Oaks CA, 2-4 p.m., and James Gurney (*Dinotopia: First Flight*) will sign 6-8 p.m. James Gurney will also sign at DreamHaven Books, Minneapolis MN, November 12, 6:30 p.m.

Howard V. Hendrix (*Better Angels*) will sign at The Other Change of Hobbit, Berkeley CA, October 22, 7-9 p.m., and at Borderlands Books, San Francisco CA, Oct. 29, 7-9 p.m.

Wendy Ford and Terri Windling (*A Midsummer Night's Faery Tale*) and Brian Froud (*Good Fairies! Bad Fairies!*) will sign at The Other Change of Hobbit, Berkeley CA, October 26, 7:30-9:30 p.m.; The Booksmiths, San Francisco CA, October 27, 7 p.m.; Borderlands Books, San Francisco CA, Oct. 28, 3-4 p.m.; and DreamHaven Books, Minneapolis MN, November 2, 7 p.m.

John Shirley and Robert Steven Rhine will read and sign at Borderlands Books, San Francisco CA, October 23, 1999, 7-9 p.m., and Lawrence A. Rickels (*The Vampire Lectures*) will read and sign Oct. 30, 4-6 p.m.

On a reading and signing tour for *Silk Code*, Paul Levinson will appear at Chapters Bookstore - Festival Hall, Toronto ON Canada, October 27, 8 p.m.; Borders - World Trade Center, New York NY, November 1, 6 p.m.; Borders - Hyattsville MA, November 6, 1 p.m.; Borders - Jennifer & Wisconsin, Washington DC, November 21, 4 p.m.; Barnes & Noble, Hartsdale NY, November 30, 7 p.m.

Neal Barrett, Jr., Joe R. Lansdale, and Martha Wells are among the authors signing at the Texas Book Festival, Austin TX, November 4-7, 1999.

The three authors who call themselves the Brazen Bunch - Lisa Colestein (*Dark Cities Underground*), Pat Murphy (*There And Back Again*), and Michaela Roessner (*The Stars Compel*) - are touring California bookstores in November. Murphy and Roessner will sign at Mysterious Galaxy in San Diego November 5, 7-8 p.m.; Dangerous Visions, Sherman Oaks, November 6, 2-4 p.m.; and Midnight Special Bookstore, Santa Monica, November 6, 5-7 p.m. All three will read and sign at these Bay Area stores: Other Change of Hobbit, Berkeley, November

ber 11, 5-7 p.m.; Bernal Books, San Francisco, November 12, 7 p.m.; Bama Bears, Oakland, November 13, 2-3 p.m.; Future Fantasy, Palo Alto, November 13, 4:30-5:30 p.m.; and Borderlands Books, San Francisco, November 14, 4 p.m.

Neil Gaiman & Yoshitaka Amano (*Sandman: The Dream Hunters*) sign at DreamHaven November 20, 11 a.m. Sinclair, Rebecca Bradley, and Marie Jakober will read and sign at Memorial Park Library, Calgary, Canada, November 24, 7:30 p.m.

**Worldwide Update** • Chicon 2000 has issued Progress Report 4, August 1999. It includes an interview with Editor GoH Jim Baen, information on the Dealers Room, Masquerade, Advertising, Hugos, etc., and other info on navigating Chicago, etc. See Convention Listing for joining details.

**Magazine News** • Two editors at the Department of English, Cleveland State University, announced the upcoming debut of *FEMSPEC*, "an interdisciplinary feminist journal dedicated to critical and creative works interrogating gender in the realms of SF, fantasy, surrealism, magical realism, myth, folklore and the supernatural." For further information, contact editors David Weinbaum and Robin Reid at *FEMSPEC*, Dept. of English, Cleveland State Univ., Cleveland OH 44115.

**Financial News** • Random House reported improved sales in all areas for the fiscal year ended June 30, 1999, though mass-market paperback sales grew more slowly than other areas. Sales through the Internet showed the fastest growth, now accounting for approximately 4% of total revenues; however, Random House did not present its first selling books through its own web site. Financial details are sketchy, because parent company Bertelsmann is not publicly traded, but Random is reported to have worldwide revenues in excess of \$1.6 billion, approximately 80% of that in North America, with a return on assets close to the 15% expected by Bertelsmann, according to *Publishers Weekly*. Random House is also experimenting with various forms of short-run printing to improve paperback sales currently at a loss. Random House chairman Peter Olsson speculates new printing technologies could triple the backlist - now around 21,000 titles.

May bookstore sales, at \$920 million, increased a slim 0.4% over May the year before, according to estimates from the U.S. Census Bureau, but June saw bookstore sales busting out with a 5.7% gain for the month to \$988 million. (The increase was less than the 7.4% reported by the entire retail segment, however.) Bookstore sales for the first six months of 1999 were an estimated 3.9% to \$6.2 billion.

Book sales grew 4% last year, according to a study from the Book Industry Study Group (as reported online in *BookWire* 8/17/99). *PW Daily* (8/18/99) says the same study shows that sales of trade books are up for the first time in four years, with an increase of 6% - well ahead of previous projections of 1.6%. Trade paperbacks improved the most, up 10.3%; hardcovers rose 3.3%. Mass market sales increased 5.6%, in large part, the study suggests, because of the stabilization of the ID market. It was the second year of growth in unit sales of adult trade books, with total sales of 497 million copies. Children's books also gained (up 6% per *Bookwire*, up 8% per *PW Daily*) with sales of more than 364 million copies. Expenditures on all books (including professional and textbooks) are expected to grow steadily, from projections of \$30.5 billion in 1999 to \$38.1 billion by 2003. Online sales rose 300% in 1998 to an estimated \$650 million, with Amazon.com accounting for \$610 million; according to a *Publisher's Weekly* article, some publishers report as much as 15-20% of their sales are online. Meanwhile, sales growth has slowed for chain superstores. The study indicated online sales are not expected to notably increase the overall market for trade books. Albert Greco, an associate professor of business at Fordham University who helped prepare the projections, commented, "We don't see

the total market expanding in any dramatic shape for five years." Still, according to *Bookwire*, Peter Olsson, chief executive of Random House (the largest trade publisher in the US) thinks all the attention online retailers have been getting "has increased interest in books, general, and that has led to buying not just online, but in stores." The study does show that electronic publishing and bookselling are reshaping, if not expanding, the market; technical and reference books, in particular, seem to benefit from CD-ROM and electronic publication. Meanwhile, the study suggests, online book sales may play a role in the ongoing drop in mail-order purchases, down 8.2% in 1998; there has been an overall 26% decline since the high of 1993.

Barnes & Noble's sales were up for the second quarter (ending July 31) of 1999, with total sales of \$727.2 million, an increase of 9.8%. Same-period sales for superstores open a year or more rose 6.6%, which the company claims as the best figure in the industry. Superstore sales were \$633.5 million, 87% of total sales, compared to 84% for the same period in 1998. Sales at B. Dalton stores open at least a year were down 0.5%. Net earnings were \$23.5 million, compared to the previous year's \$37.7 million. Loss sales at Barnes & Noble stores were up for the second quarter from the same period in 1998; they reported over 2.2 million customers as of the end of June. B&N's Bookmaster system, which links stores with online inventory, is now available in 500 stores. B&N chairman and CEO Len Riggs commented in a prepared statement quoted in *PW Daily*, "Our comparable store sales are strong and continue to lead the industry... We are providing our customers with any title and at any location they choose, or in any store, while we continue to strengthen our franchise."

Second-quarter sales for the Borders Group were up 15.6% to \$631 million, but they ended up with a net loss of \$2.6 million, compared to a net income of \$2.4 million for the same period the year before. Much of the loss was due to the company's investment in Borders.com, which had sales of \$3.3 million - up 560% from a year ago - but a net loss of \$3.4 million. Online sales now make up 0.5% of Borders' overall sales. During the second quarter, installation of the Title Sleuth program at all superstores was completed, allowing customers to search the online inventory for books not in stock at their local outlet. Superstore sales rose 24.8% to \$423.8 million, accounting for 67.2% of the company's total sales. Borders opened 12 superstores during the quarter, and has opened 61 since the same period last year, for a total of 274 superstores. Comparable-store sales at superstores rose for the second quarter in a row, up 4.4% in this quarter. *PW Daily* reported that analyst Gary Balter of Donaldson, Lufkin and Jenrette was quoted in the *Wall Street Journal* as saying, in reference to this increase, and the 6.6% increase reported by Barnes & Noble, "It should allow fears that the Internet is going to destroy every retailer out there." Meanwhile, sales at Waldenbooks fell 1% to \$184.4 million, with sales at stores open at least a year down 1.9%. During the quarter, the company opened eight and closed six stores for a total of 888, compared to 899 a year ago.

For the first six months of the fiscal year, Borders Group reported sales up 14.5% to \$1.25 billion, with superstore sales up 23.5%, and Walden sales down 1.9%; Borders.com had sales of \$6.5 million. The chain had a net loss of \$3.3 million, compared to a net income of \$6.2 million the previous year. Net income from retail operations fell to \$4.4 million from \$10.1 million; Borders.com saw a loss of \$7.7 million, as opposed to a loss of only \$3.9 million the year before. Borders-A-Million reported a 15.2% increase in net sales in the second quarter. Net income was \$19,000 compared to a same-period net loss of \$514,000 the year before. Sales at stores open at least a year rose 5.4%. Six-month sales increased 14.8% to \$175 million, for a net income of \$329,000 compared to a loss of \$504,000 last year. This quarter, BAM entered into an agreement that makes it the exclusive distributor of books to Wal-Mart's online customers.

Crowdware is a step closer to helping with their reorganization when their disclosure statement was ap-

proved by the U.S. Bankruptcy Court in Wilmington DE. The statement includes the company's reorgani-

zation plan, which calls for unsecured creditors to own 100% of the new company. After a confirmation

hearing set for September 22, Crown hopes to emerge from Chapter 11.

## Conventions

Continued from page 41

**CONSTRUCTION** (Jul 28-29 '01) UK. Emph: convention running. Info: Construction, 32 Theobald Road, Cardiff CF9 1LP, UK; e-mail: con\_struction@hotmail.com  
**LEHNHUI** (Aug 1-2 '01) CAN/USA. **CON 59** (Aug 30-Sep 2 '01) Pennsylvania Convention Center & Philadelphia

Marriott, Philadelphia PA. GoH: Greg Bear. AGoH: Stephen Yuhl. Ed. GoH: Gardner Dozois. FGGoH: George Scithers. TM: Esther Friesner. Memb: \$335 to \$115/\$99; \$400 info. Philcon, Box 310, Huntington Valley PA 19006; e-mail: phil2001@netaxs.com; website: www.netaxs.com -phil2001

**2002 CONJOS/WORLDCON 60** (Aug 29-

Sep 2 '02) San Jose Convention Center, Fairmont Hotel (and others). GoH: Vernor Vinge. AGoH: David Cherry. FGGoH: Bjo & John Trimble, Ferdinand Feghoot. TM: Tad Williams. Memb: \$100/\$C\$150/\$60 to \$531/00, then more. Info: ConJoso, Box 61363, Sunnyvale CA 94088-1363; e-mail: conjoso@sfisc.org; website: www.sfisc.org/worldcon/ [Canada: John Mansfield, 333 Lupton St., Winnipeg MB R2G

2H2, Canada; e-mail: pgh@mail.pangea.ca; UK: Steve Davies & Giulia de Cesare, 52 Westbourne Terrace, Reading Berks. RG30 2BP, UK; e-mail: Steve.davies@des.demon.co.uk; Europe: Vince Docherty, Brugsstraat 17B, Groningen 9712AA, Netherlands; e-mail: VJD@compuserve.com; Australia: Terry Frost, 5 Temple St., West Brunswick VIC 3055, Australia, e-mail: hlector@netscape.net]

## Maureen F. McHugh

Continued from page 6

father had a certain chaotic way of living, and when I married Bob I said, 'We're going to have a less chaotic way of living, we're going to eat dinner together,' and so on. The marriage also meant that Adam moved into a new home, went to a new school, had a new, strange person living with him, and had new friends.

"In the long run, he and I have been really good for each other, but the short run, the shakedown cruise, was really intense. Seven months after the marriage, the company my husband and I worked for, which is where I met him, restructured and told us they would be laying us off - both of us. They gave us a five-month contract to finish out the year. Two months after that, my husband got a job in Cleveland, four hours away, so nine months after I married, I was a mother to a stranger.

"When we moved, my husband and I decided that what I was making writing was sufficient for me to quit my job, because otherwise we'd have to pay for childcare and that's expensive. About two years after I was married, this began to finally settle.

"When I learned to speak Mandarin, I found I developed a different personality. When I became a parent, I was handed a different personality. I'm Adam's mom in the neighborhood, Adam's mom at school. I had done a ton of research, all the prep work you possibly can, yet I went into it clueless. I was 33, I had never been married, never had a child. It was like moving to another country.

"Before I finally started to write Mission Child, I had written a short story, 'The Missionary's Child,' about a woman who masquerades as a man. I had also written about gay matters and transgender issues, and known my share of such people in New York, but I found, when I went to write the novel, I couldn't write this woman out of the context of where she came from. And that meant starting in her family. Even though they're gone 50 pages into the story, nonetheless that informs who she is through the whole book.

"She becomes this amalgam of her mother and her father. She takes on both their identities, tempered through her own experience in the course of the book. Her relationship with the young girl in the third section is not a step-relationship, because she doesn't have a lot of the resentments that you get with becoming a parent, but it is a step-family, not biologically related, trying to become kin. I think I was trying to work out an awful lot of what I'd experienced, of what family means and what kinship means, how we make bonds to each other. There are moments, when you are raising children, where the situation you are in seems intolerable, and there's nothing you can do but grit your teeth.

"Nekropolis started out not about family at all, but has become very much a novel about family. In the original story, a girl falls in love with an inscrutable boy who happens to be a biological construct. In this novelette, they run away. In Nekropolis, once they run away, where do they go? She goes back to the bad side of town where she's from, and slowly her family is entangled in the decisions she's made, because that's what happens. Your kids come up with these things, and suddenly you're raising your grandchild. You don't get to stop your feelings for people when they become inconsistent.

"I had always written science fiction in the classic

mode - the loner, the one who goes off exploring on their own. Mission Child begins with the conventional thing, 'Let's get rid of the family,' just like Star Wars, which brings family back but not any of the ways of real life. Darth Vader is an annoying father to have, but it's not the same as if you have to live with him. In the course of Nekropolis, it becomes clear that the heroine's decision is not necessarily a responsible one for the rest of her family. She's done something illegal: she's run out on a contract, and she has basically stolen something. That's fine for her if she chooses to make that decision, but what about her mother, who wants her to be all right? What about her sister? Her friends? What about the people who know where she is? How are they complicit, and how is she entangling them in this decision?

"I never had to write about that before. I was the child - I could walk out into the world, go to China, spend a month in Italy, it was no big deal. Now I can't. Now if I spend a month in Italy, I better have made arrangements for that 14-year-old boy to spend that month in Italy with me. And then it's a whole different Italy. If I go to China and live there for a

In my own life, that Cinderella myth struck me as rather insidious - that if I just took down my hair and he saw my beautiful eyes, he would fall madly in love with me. Well, my hair is two inches long, and I wear very thick glasses, so we're going to go for a long time before the governess puts on the hand-me-down gown and people fall at her feet!

year, I'm putting myself at risk, but if I take that 14-year-old to China, I'm suddenly weighing the risks and benefits of exposing him to a more cosmopolitan world, and wondering, if something happens to me, what are the repercussions to him? I don't know that science fiction's done a whole lot of that. Kids are vulnerable. It's OK if I risk me, but how can I live with risking him?

"I didn't want to write about that. I resisted it. I said, 'I'm not writing about moms in this book' - and there she is! The center section is entirely told by the heroine's mother, and the first line is 'All my children are taller than I am.'

"In my own life, that group, we were talking about the Columbine High School shootings and trying to figure out everyone has been trying, to figure out what went wrong, where to apportion blame. You write to find out what to think and what you know. I was writing online about adolescent and male rage, about what it's like to be a white male adolescent and have been told that you have all this power and all this privilege and to feel powerless. I said, 'I don't want to have to write a novel about this in order to understand it, and

I don't want to spend a year writing about my worst nightmare - but five years from now...."

"So now my kid is a adolescent. I don't know what that's contributing to my writing. I remember my own adolescence all too well. I remember being in eighth grade and listening to the constant inuendos which we were all exploring. Being an adolescent, having feelings that were all new and thinking, 'If you have to think about all this stuff all the time, I don't want to be an adult!' But I am, I got there. It wasn't as bad as I thought. Adolescence was really awful.

"I think boys suffer in ways I never understood until I had a son. Some of the mistakes boys make have far more repercussions than the mistakes girls make. Boys die. They have car accidents, they die doing stupid things, they die in that rush of hormonal thrill and aggression that they can't control. Girls, on the other hand, make mistakes that they live with the rest of their lives. They get pregnant, they have children, they get derailed. I've written a lot about how young women get derailed, but I'm just starting to really look at what happens next.

"The hardest thing about being married is I have all these new experiences about relationships and intimacy and partnerships, but to write about them is to betray confidences. Of course I have to, and my husband knows it, but I promised never to use any specifics - so I file the number 00s. And he gets to vet everything I write, to make sure nothing goes out that's too awful.

"I write the same thing over and over again, even after all these changes. It still sounds like Maureen McHugh, no matter what I do. Thank goodness.

"Nekropolis started out as a response to all those gothic romances that took up two solid years of my adolescence. I read better than a book a day when I was an adolescent, so this was a lot of gothic romances in a very short time. I started with Jane Eyre and just kept going! I liked the ones that took place in Victorian times: The governess looks very plain but has gorgeous hair and beautiful eyes. She has to attend the dance and she takes her hair down, wears the hand-me-down dress which on her looks gorgeous, and the young man looks at her as if for the first time and says, 'I never noticed!' Is this not every girl's dream? Cinderella.

"In my own life, that Cinderella myth struck me as rather insidious - that if I just took down my hair and he saw my beautiful eyes, he would fall madly in love with me. Well, my hair is two inches long, and I wear very thick glasses, so we're going to go for a long time before the governess puts on the hand-me-down gown and people fall at her feet! The underlying myth is that if the right man/relationship comes into my life, if I could find someone who was perfect for my needs, my life would be fine. He would take care of everything, and I don't like that. There is nobody who could take care of all our needs.

"Tanih Lee's *The Silver Metal Love* is about the perfect guy, who takes care of all your needs, through whom the heroine finds self-actualization, becomes better than she is, and breaks her own life. The book really made me uncomfortable. For some reason, that was the straw that broke the camel's back. I just kept worrying at it like a bone. And I decided, if I had met the man who did for me what the perfect lover is supposed to do for a woman, I would have become the most selfish, self-absorbed bitch known to man.

"So Nekropolis, when I first started writing it to

## Maureen F. McHugh

those many years ago, was meant to be about a woman who got the perfect lover, and how it destroyed her character. I was on page sixty-something of the manuscript when I realized that I had not yet gotten to the point where she got the lover, and I had to put an ending on it. So I did, and got back to the other novel I was working on. But I felt really guilty that the novella version of *Nekropolis* appears to substantiate the very myth that distressed me, so now I've gone back to try to write the rest of the novel, about what really happens when a woman gets her 'heart's desire.' There's an old curse: 'May you be born in interesting times, may you come to the attention of people in high places, and may you get your heart's desire.' Two of those things – 'interesting times' and 'your heart's desire' – come true in my novel, with disastrous results for everyone.

"I've also been teaching again. It's been really fun. I've been teaching at a Jesuit university where the students are all very good. Since I've taught everything from remedial reading at the college level in New York to honors English and Marxist literature at the graduate level in China, teaching a bunch of good middle-class kids has been like, 'Wow, they're all on the same page!' The nice thing now is, the course I teach is an upper-level elective, and it's the one everybody takes for fun – fiction writing. I work 'em to death, and they love it.

"But it also makes me really conscious of technique, which can be a good or a bad thing. It's been making me reexamine my writing. I'm hoping a high heaven that I don't allow it to make me stiff. A lot of writers become parodies or caricatures of themselves. I think correctness – political correctness, technical correctness, any of that – can be emotionally deadening, spiritually deadening. You can write really well-crafted books that are really not very exciting to read. But on the other hand, reexamining my writing with a bunch of 20-year-olds has been so much fun! About half my class is ethnically Catholic, and the rest of it is pretty confused about Jesuits. And I get to run around with a poet and a medieval-scholar Jesuit.

"I've spent more time in the last couple of years, thanks to the Internet, talking to other science fiction writers, and that dialog has been a really good thing for me. The one thing I don't want to do is become self-referential. You can get so absorbed in science fiction that it becomes your entire horizon. But I had started to drift away from science fiction and fantasy,

so having contact with a bunch of people who are interested in different parts of science fiction and fantasy than I am has really been fun. Wil McCarthy and Linda Nagata are interested in more hard-science issues – some like Bruce Holland Rogers, who is almost literary – he clings to the field by the very thinnest median. And Sean Stewart, who writes basically contemporary magic realism when he wants to. A lot of us don't have a whole lot of patience with what the others write, but we're in this group together, so you have to make yourself be patient with that. And for me that's been a really good experience.

"It's had the effect of making me aware of how many ways I'm not science fiction, and how many ways I am. In science fiction, I think of myself as a not particularly science fictional writer, not compared to Linda Nagata's *Deception Well* or *The Bore Maker*, or compared to Bruce Sterling, who throws away more ideas in a sentence than I do in a book. But at the same time, here's Bruce Holland Rogers and Sean Stewart, who are working at the extreme literary end of the field, and who make me aware of how much science I actually do put in my science fiction.

"In *Mission Child*, I make the comment that there are only four colony planets, and the particular colony planet the story takes place on is the most hospitable to man because it is possible, despite the difference in amino acids, to actually raise crops. That's a pretty science fictional conceit to throw in as part of your background on your world – more science fictional, in some ways, than some space operas where the worlds are interchangeable, where Captain Kirk beams down to the planet and can eat anything he wants to.

"Science fiction creates a lens by which I can focus on the things I'm most interested in – be it family or dogs or cooking, or whatever it is! At the same time, once I've said I'm really interested in the collision of First and Third World cultures, and how we can stop the tremendous upheaval and disruption and destruction of lives that collision necessarily causes in Africa or Asia, I use my 'lost colony' lens to focus so I can manage that question. So in that sense, science fiction has reduced the issue. But then, the fact that it's science fiction allows me to add dozens of other questions. OK, it is another planet. What are the consequences of it being another planet? Even if alien life is carbon-based and very similar to ours, which I think it might very well be, we use 50 or so amino acids commonly in our proteins, out of thou-

sands. Why would they have the same on another planet? And if they did, would they be left-handed instead of right-handed amino acids? They probably wouldn't. So how can you have a world in which, even if you could breathe the air, you don't have all the systems? And that depends the whole fun of the novel, makes it all strange and wonderful. It makes it romantic, and I like that romance. *Scheherazade*, *1001 Nights*, ginger and cinnamon, opium, sand and camels, strange beasts and languages, scantly clad women, and all the rest of those things.

"I don't know that I completely agree with the 'Men are from Mars, women are from Venus' theory, but there are degrees of truth in it, whether they're cultural or biological or both. *Cinderella* is in some ways the women's equivalent of *Horatio Alger*. If relationships are important to women (and they are), the *Cinderella* myth, the *Pretty Woman* myth, the *Silver Metal Lover* myth, is the perfect myth for somebody for whom relationships are paramount, just as *Horatio Alger*, the gifted outsider who succeeds, the boy who is the heir to the throne and doesn't know it, is the perfect myth for the competitive male. I think those myths are nearly hardwired into us, as is story.

"I believe intellectually that all events are basically meaningless, but emotionally we make meaning out of every single one of them. Evolutionarily, the point of every story is, 'I was successfully passing on my genes.' So for me to raise my child successfully is the hard-wired result of that, and the narrative I construct of it is the narrative of 'How did my child become a successful adult?' I'm going to make that into a story, even if cosmically life is a collection of things that happened – some related to others, some connected to things I'm not interested in. I'm going to make something like Kosovo into a morality play, regardless of whether it's no more than dogs marking their territory. The question is, is it the morality play 'We Should Have Intervened in the Holocaust' or the morality play 'We Shouldn't Have Been in Vietnam'?

"And in science fiction we argue, we synthesize, we theorize. We need to know the way we've cast the world, never trust our own center. Patrick Nielsen Hayden once said to me, 'You like to be shaken up, Maureen,' and I think that sums up my fiction. We're always looking for the paradigm shift. I feel a rush, I get a buzz from that. Bestsellers are really good at finding the unspoken beliefs. Science fiction writers are not good at finding the unspoken beliefs – we're good at distressing them!"

## Katie Waitman

*Continued from page 9*

so. If I seemed good, I'd read it. I was an English major, so I got all the traditional – Milton, Chaucer, Shakespeare. I liked Joseph Conrad a great deal. The psychological things were what always appealed to me.

"The earliest incarnation for *The Merro Tree*, before it was a short story that burst its bounds and became a novel, was an idea I had in which there would be a space-traveling colony which took along a poet to be the journal-keeper of their travels. He feels somewhat like the odd man out, because everybody else is the scientist, the engineer, the biologist, and here he is the poet. But the culture felt the technology is going to change, that it is always in a state of flux, but with poetry they could still speak to generations down the line and get across how it felt to be them.

"We can still read Shakespeare and do our own productions. Even though we don't dip reeds in tallow and break them in half so we have twice as much light, we still understand what it means to burn a candle at both ends. The relationships of kings to their people, husbands and wives, lovers, the way they interact remains universal.

"I primarily started out painting when I was a

kid. I liked watercolor, was always drawing, pretty good at it. I first thought I would become maybe a professional artist, but I was very much afraid of how risky that is, especially for fine art. I started out as an art major at UCLA at about the time that the teaching was very interested in *conceptual art* – you have a board, you put a nail in it, and it's like sculpture-to-be, and you hang that on the wall – which was not my thing. I was more interested in figurative art, painting people, landscapes, that sort of thing.

"I had a crisis midway through my college career because I also liked writing and reading stories. I've never really known what I'm going to be when I grow up – I don't think I've grown up yet! I decided I would get an English degree and write. I wrote really bad poetry. I like a good turn of phrase, but good turns of phrase do not make poetry. You have to think of the thing as a whole. And everything I wanted to write wanted to be longer, wanted to be prose. So I started writing stories. I didn't publish any of them. *The Merro Tree* was the first thing I have ever actually published. Occasionally I'd send something out and there'd be a rejection, and I'd kind of huddle.

"I think I'm tougher now, but rejection was something I was extremely worried about throughout my entire childhood. I wasn't exactly the great

athlete or the great beauty. I was smart, which could be useful on occasion, but it could also be a disability. Things sort of even out by the time you get into high school, where it's not any more for a lot of people to waste their time going after the kids who don't fit in. That was a big relief for me. Besides, I had found a niche doing the artistic things at school, and once you've got a niche, kids can deal with that.

"But I do identify with the outsider characters, either young or old. That's one reason I go into mixed background in *The Merro Tree*. Where did this kind of performer come from? His background is very much being on the outside, being persecuted, so he understands that side of it. He has sympathy for those who are squashed down either artistically or politically, just in their own personal lives. That makes his art better. I think that's true of a lot of performers. A lot of them are actually very private people, and in a performance or a theatrical role, in that guise, they can come out and display aspects of themselves they normally keep inside.

"What you write is a world that's in your head. It's as if you've taken off all your clothes, as Maureen McHugh said in that earlier interview, but you're still wearing a mask, a mask that frees you up to do that. The Mardi Gras face. In my first



book, even though it's more theatrical, the performer becomes the symbol of the artist at large, who has to deal with people who don't understand that art isn't just about telling you what you already know and glorifying the already-held beliefs, but sometimes pushes the envelope, turns the wheel, makes you uncomfortable, scrambles things up, turns things on their head, does the forbidden to a certain point, to shake you out of your complacency, rub up the nap of the things.

"Children do that too. For them, everything's new, and they say, 'Why is the sky blue?' or 'Why am I short and you're tall?' My niece was listening to my sister and my brother-in-law talking about going to the exhibit of Van Gogh in Los Angeles. She's listening to this and she wants to understand, she's only two, and she says, 'I like to see the blue car go.' Of course they laughed, they thought it was cute, but they do have a van and they do have a blue car, and she wanted to participate. The humor in something like that, even though on the surface it seems so obvious, it's that freshness, that rubbing up the nap.

"Something that's just pretty is decoration, wallpaper. Now you can have interesting decoration, but then it crosses the line. How many people want disturbing wallpaper? Maybe Tim Burton! I'm always writing about questioning the status quo. In the first book, the galactic performers are being overseen by a council that pretty much makes sure that what they're performing isn't something that's considered obscene on the other planet and may cause an interplanetary war. They're originally formed because the artists themselves, traveling from world to world, needed a body of people who knew about business, about organization, about the distant laws and stuff, so they could be busy doing the creating and the performing and somebody else would be handling the business. But the council members, over the centuries, have grabbed more and more power over deciding what can and cannot be performed. And they've been on the lookout for a way to get my hero, Nick, for a long time.

"We do get Nick's background, because Nick wonders, in a flashback, how he got himself into all this much trouble, and it's important to see that all his life he has been, in a way, censored. The worst of all possible things I can think of is to be an unwanted and abused kid. You either have to have a monumental store of strength and be able to overcome that or you're ruined, and you'll never be what you're meant to be. I consider that the ultimate censorship of the self: to have what you are beaten into a corner so it's afraid to come out. You don't need a big dictatorial government to do that — sometimes you just need a nasty parent to make you be what you're not. (But not my mom! She's great.)

"The *Divided* deals with war, the demonization of the enemy, the going along with what has always been done because it's the right thing, it's part of your religion, part of how things are. What if you discover that what you've lived with, what you've known, is not right? What if you discover that the people on the other side are a heck of a lot like you?

"My main character still has enough of her emotional health intact, enough of her feeling for her fellows, that it actually touches her to get to know some of the enemy. She is not the iron-sided maiden her men think she is. She can be permeated. And that's where things change. Perhaps Larry Niven's going to say it's another wish-fulfillment fantasy thing — one person isn't really going to be able to change the way all things are. Maybe that's what makes this read like fantasy — that mythic sort of feel to it, with a little Middle Eastern mysticism thrown in. Where one person

starts a chain reaction, and civilizations really do fall. 'For the want of a nail, the shoe was lost...' that sort of thing. But I want this to be true.

"How many humanoid aliens do we expect to run into? Probably none. So I take something that is patently false, but I think you can use that to say something about what it's like to be a person. In *The Divided*, with the lost colonists, basically we have humans, and then we have the *jo*, and what exactly are they? It's never quite answered in this book. I intend to write a sequel at some point, that gives more of it, but I'm still working that out myself. They're one of those characters that came up and said, 'We know what we are — you have to find out.' Characters will start telling me what they want to be.

"I have completed a sequel to my first book, tentatively called *The Roots of Forgiveness*. Now I'm trying to decide between writing the third in that series — I conceived it from the beginning as being three books about Nick the performance master — or writing a sequel to *The Divided*. The problem in coming up with a sequel to *The Divided* is I have so many choices as to where to go! I would like to have a good strong idea of where my plot will be. That's still somewhat up in the air, so I may finish my trilogy dealing with Nick before I come back and see what happened to our woman warrior who is no longer fighting any war.

"My travels have definitely influenced my writing. My experiences in England and my experiences with the theater and performance in general, found their way into *The Merro Tre*. I was an exchange student and studied English literature in Birmingham, England, an hour by train from Stratford. Whenever I felt blue, I would go to some Shakespeare. It was so easy! It was really wonderful, and I've always had a very strong affection for Shakespeare.

"I come from Los Angeles, the big Film Capital, but you've got to admit there's something extraordinary about a live performance of *anything* — a guy juggling chainsaws in Venice California, somebody doing Shakespeare, or a little tiny theater where you barely have six inches between you and the actors. When I was in England, I would have dreams where I was arguing with different things that came up in plays I'd seen during the day. So I wanted that in my first book.

"I would just concentrate on how wonderful it would be to have that communication between the audience and the artist. Of course writers are communicating to an audience they can't immediately see, but there's still that interplay, and there's something marvelous that happens there. With live performance, it's very intense, especially when it's going well.

"I went to Egypt and Jordan in 1995, and observed a lot of the landscapes there, and the underlying currents of various tensions — I was there when Anwar Sadat was assassinated. In Sinai, all the Israeli tourists went away. Some of the hotels lost 50%, 75% of their guests overnight, because they had no idea what was going to happen. These are people who have some common roots, and yet the fighting between different groups can be extraordinarily bitter. That was something I wanted to bring into *The Divided*.

"The Nabateans who carved the stone city Petra were really adaptive people. They were on a trade route, different peoples came by, and they had a lot of sophisticated intercourse with other cultures, so they would borrow different things. When the Romans came in and said 'We're in charge now,' they basically replied, 'Cool, as long as you let us do trade.' Things eventually fell apart, and they went back into the desert where they'd originally come from. But that rise and fall of a people, the

conflicts, and the land, the colors — it found its way into the book and became very important.

"I think I am sort of the wise fool. I have a certain wisdom when it comes to people on the outside, having been on the outside myself, socially or whatever. At the same time, there are still things that are brand new to me that other people have been through already. So I have a side I can't characterize any other way but naive.

"I'm very much a beginning writer, and still quite new to science fiction. I'm still trying to get caught up on the seminal works, the prime stuff. I only just recently read *Ender's Game*. When I ask my friends about their favorites, the tastes and the variety are so wide! There's no way I could read all of it. But I figure I'm still exploring things. What is this thing science fiction? What is this thing fantasy?

"I think this is good that it's happening in my 40s. In my 20s, I wouldn't have known what the heck to do with it. At that age, you're not fully cooked — you're pretty raw, doughlike. On the other hand, the law students I see as a legal department secretary are novices, *pro*-lawyer types. Yes, some of them have very high opinions of themselves, but most of them are still in their 20s and want to change the world. They have that passion of someone that age, the desire to fix things, go out and represent people. Or if they make a lot of money, they want to establish a shelter or a place where poor people can come for legal advice. That's wonderful, and that doesn't change."

## Photo Listing

|   |         |  |
|---|---------|--|
| Hugo winners and acceptors                      | (JS1)   | Alan Stewart (CNB) 31  |
| Maureen F. McHugh                               | (BG1)   | Teddy Harvia, Diana Thayer (CNB) 31  |
| Maureen F. McHugh                               | (BG1)   | Joyce and Stanley Schmidt (CNB) 31   |
| Katie Waitman                                   | (BG6)   | Geoffrey and David H. Wallace (CNB) 31   |
| Convention Centre                               | (MJ9)   | Michael Straczynski, Kathy Drennan (CNB) 31  |
| Chesley Awards winners                          | (MW10)  | Timisoara - Eclipsa  |
| Stephen Baxter                                  | (CNB)11 | 11 August (JC) 35  |
| Rebecca Moesta, Hal Clement, Kevin J. Anderson  | (RB11)  | Jonathan Cowie, Deputy mayor of Timisoara, Roberto Quaglia, Robert Shockey (JC) 35 |
| Betty Ballantine                                | (CNB)12 | Shackley, Antuza Liviu Pirvan, Antuza Gencescu, Jonathan Cowie (JC) 35             |
| Shawn Tan                                       | (CNB)12 | Hirio Kiyama, Tetsuya Kohama (YK) 38   |
| Michael Cassut                                  | (BG12)  | Ryohai Takahashi, Takeshi Muramatsu (YK) 38  |
| Diana Wynne Jones                               | (BG12)  | Mitsuyasu Sakai, Hiroyuki Morioka, Nobumitsu Omiya (YK) 38                         |
| Sheri S. Tepper                                 | (BG12)  | Feminist SF (YK) 39  |
| Jane Yolen, Heidi Stemple                       | (CNB)13 | Chiche Banbayashi (YK) 39  |
| Rebecca Moesta, Dave Langford, Charles N. Brown | (CNB)30 | Setsuko Shinoda (YK) 39  |
| Hugo Awards winners and acceptors               | (DC30)  | Yoshi Kobayashi and family (YK) 39   |
| Karen Pender-Gunn                               | (DC31)  | James White (YK) 62  |
| Becky Thomson, Tom Veal                         | (YK) 39 | Walter A. Willis, Arthur A'Oru Thomson, James White (CNB) 62                       |
| Justin Ackroyd, Roy Ferguson                    | (YK) 39 | Charles N. Brown (CNB)63   |
| Nicki and Richard Lynch                         | (CNB)31 |  |
| Nick Stathopoulos,                              |         |  |

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## Index to Ads

|                   |            |             |                        |
|-------------------|------------|-------------|------------------------|
| Ace               | 20, 24, 26 | Interzone   | 50                     |
| Avon              | 7, 28, 29  | Locus       | 48, 70                 |
| Baen              | 18         | Lucus Press | 59                     |
| Bantam            | 4, 5       | On Spec     | 51                     |
| Classified        | 57         | Saber       | 49                     |
| Collector's Press | 2          | Tachyon     | 14                     |
| Del Rey           | 71         | Tor         | 36, 37, 42, 43, 46, 47 |
| HarperPrism       | 16, 72     |             |                        |

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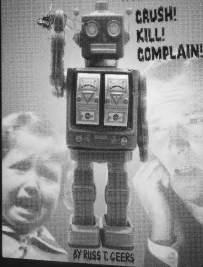
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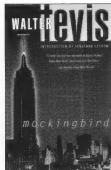
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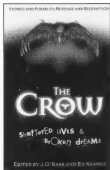
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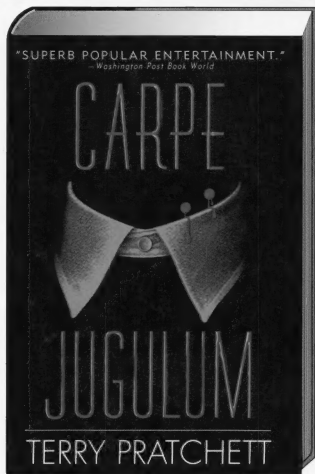
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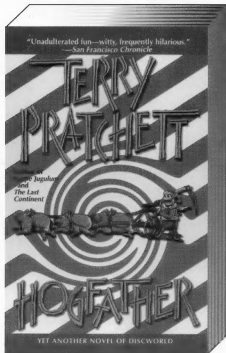
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